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ARRANGED FOR EITHER PLAYING OR SINGING

FAUST
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I PAGLIACCI
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AÏDA
IL TROVATORE
RIGOLETTO
LUCIA DI LAMMERMOOR
TALES of HOFFMAN
HANSEL and GRETEL

D. APPLETON & CO
NEW YORK

REVISED EDITION

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Arranged for either playing or singing

by

ALBERT E. WIER
Editor of the "Whole World" Music Series

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To the Music Lover

WE are all familiar with the Sextette from "Lucia"—but do we know about the intensely dramatic situation which calls it forth? We all know the Evening Star" in "Tannhäuser" —but do we know what impelled Wolfram to sing it? Such is the purpose of "Grand Opera At Home"—to narrate in simple and direct language the stories of the operas, and to present in a form intelligible to everyone the most popular musical numbers in each one. Evenings spent with this little volume exploring the beauties of the grand operas will be fraught with unalloyed enjoyment for the lover of good music.

THE EDITOR

INDEX OF OPERAS

Aida, Story and Music ..... Page 224

Act	Title	Played or Sung by	Page
I	Heav'nly Aida (Celeste Aida)	*Radames*	224
	To the Sacred Banks of the Nile	*The King of Egypt*	227
	Pity, Kind Heaven	*Aida*	228
	Hail! Mighty Phtha!	*Chorus*	230
II	O Love Immortal	*Aida and Amneris*	232
	Glory to Egypt	*Chorus*	233
	Grand March	*Orchestra*	234
III	Yes, We'll Fly These Walls	*Aida and Radames*	236
IV	See! to the Hall the Priests Proceed	*Amneris and Radames*	238
	Final Duet	*Radames and Aida*	241

Carmen, Story and Music ..... Page 35

Act	Title	Played or Sung by	Page
I	Street-Boys' Chorus	*Chorus*	35
	Habanera	*Carmen*	37
	My Home in Yonder Vale	*Don Jose and Micaela*	39
	Seguidilla	*Carmen*	41
II	Toreador Song	*Escamillo*	42
	Man of Alcala	*Don Jose*	45
	Castanet Song	*Carmen*	46
	This Flow'r that Once to Me You Gave	*Don Jose*	47
III	'Tis All in Vain	*Carmen*	49
	I Try Not to Own that I Tremble	*Micaela*	50
IV	March of the Toreadors	*Orchestra and Chorus*	52
	If You Love Me	*Carmen and Escamillo*	54
	Finale	*Don Jose*	56

Cavalleria Rusticana, Story and Music ..... Page 204

Act	Title	Played or Sung by	Page
I	Siciliana (O Lola)	*Turiddu*	204
	Carter's Song	*Alfio*	206
	Let Us Sing of Christ's Resurrection	*Santuzza and Chorus*	209
	You Must Know, Dear Mamma	*Santuzza*	211
	Lola's Song	*Lola*	214
	No! No! Turiddu	*Santuzza and Turiddu*	216
	Intermezzo Sinfonico	*Orchestra*	219
	Drinking Song	*Turiddu*	221
	Finale	*Orchestra*	223

Faust, Story and Music ..... Page 8

Act	Title	Played or Sung by	Page
I	The Vision of Marguerite	*Orchestra*	8
	Be Mine the Delight	*Faust and Mephistopheles*	9
II	The Fair (La Kermesse)	*Chorus*	11
	Even Bravest Heart May Swell (Dio Possente)	*Valentine*	12
	Waltz Chorus	*Chorus*	14
	The Greeting (Highborn and Lovely Maid)	*Faust and Marguerite*	16
III	Lovely Flowers, I Pray	*Siebel*	17
	All Hail, Thou Dwelling (Salut, Demeure)	*Faust*	19
	Jewel Song	*Marguerite*	20
	Let Me Gaze	*Faust and Marguerite*	22
	O Tender Moon	*Faust and Marguerite*	24
IV	When Joyous Thoughts	*Siebel*	25
	Soldiers' Chorus	*Chorus*	26
V	Ah! I Love Thee Only	*Marguerite and Faust*	29
	Holy Angels	*Marguerite, Mephistopheles and Faust*	31
	Easter Hymn	*Chorus*	34

Hansel and Gretel, Story and Music ..... Page 244

Act	Title	Played or Sung by	Page
I	Susy, Little Susy	*Gretel*	244
	Brother, Come and Dance with Me	*Hansel and Gretel*	246
II	A Tiny Little Man	*Gretel*	247
	The Sandman Kind Am I	*The Sandman*	249
	Evening Prayer	*Hansel and Gretel*	250
III	O Magic Castle	*Hansel and Gretel*	251
	Waltz Melody (Knusperwalzer)	*Orchestra*	253
	The Angels Spoke to Us in Dreams	*Hansel and Gretel*	255

Lohengrin, Story and Music ..... Page 73

Act	Title	Played or Sung by	Page
I	I Saw in Splendor Shining	*Elsa*	73
	Swan Song	*Lohengrin*	74
	O King of Kings!	*King Henry*	75
II	Ye Wandering Breezes	*Elsa*	77
	May He Never Leave Thee	*Ortrud*	78
	Bridal Processional	*Orchestra*	79
III	Prelude	*Orchestra*	80
	Bridal Chorus	*Chorus*	82
	The Blissful Strain is O'er	*Elsa and Lohengrin*	84
	In Distant Land	*Lohengrin*	86
	If He Returns	*Lohengrin*	89

Lucia di Lammermoor, Story and Music ..... Page 120

Act	Title	Played or Sung by	Page
I	If Thou Plead'st For Her	*Sir Henry*	120
	Were He But Here	*Lucy*	122
	When Twilight Shadows Lower	*Lucy and Sir Edgar*	123
II	Hail to the Happy Bridal Day	*Chorus*	125
	Sextette (What from Vengeance Now Restrains Me)	*Sextette*	129
III	Ensanguined and Lurid	*Sir Henry and Sir Edgar*	133
	Mad Scene (At the Altar)	*Lucy*	134
	Thou Hast Spread Thy Wings to Heaven	*Sir Edgar*	137

Pagliacci, I, Story and Music ..... Page 92

Act	Title	Played or Sung by	Page
	Prologue	*Tonio*	92
I	Such a Game, Believe Me, Friends	*Canio*	98
	Ballatella	*Nedda*	101
	Duet	*Nedda and Silvio*	106
	Vesti la Giubba (On with the Motley)	*Canio*	110
II	Minuet	*Orchestra*	112
	Serenade	*Beppe (as Harlequin)*	113
	I Hoped in My Passion	*Canio (as Punchinello)*	116
	Finale	*Nedda and Canio*	117

Rigoletto, Story and Music ..... Page 57

Act	Title	Played or Sung by	Page
I	Questa e Quella (In My Heart All are Equally Cherish'd)	*The Duke*	57
	Ah! Why Recall?	*Rigoletto*	59
	Caro Nome (Carv'd Upon My Inmost Heart)	*Gilda*	61
II	Now Hope Renew'd	*The Duke*	63
III	Donna e Mobile (Woman is Fickle)	*The Duke*	65
	Quartet (Fairest Daughter of the Graces)	*The Duke, Maddalena, Gilda and Rigoletto*	66
	From Yonder Sky	*Gilda and Rigoletto*	71

Tales of Hoffman, Story and Music ..... Page 166

Act	Title	Played or Sung by	Page
II	A Little Doll with China Eyes	*Nicklausse*	166
	Minuet	*Orchestra*	168
	Ah! The Birds are in the Wood	*Olympia*	169
	Waltz Song	*Chorus*	171
	Ha! Ha! Ha!	*Chorus*	172
III	Barcarolle (Lovely Night)	*Giulietta and Nicklausse*	173
	O Heav'n, with Sweetest Joy	*Hoffman*	176
IV	My Heart is Full of Joy	*Hoffman*	179
	Child of Mine	*The Voice and Antonia*	181
	Students' Song	*Chorus*	183

Tannhauser, Story and Music ..... Page 184

Act	Title	Played or Sung by	Page
I	Bacchanale	*Orchestra*	184
	Beloved One, Come!	*Venus*	186
	While I Have Life	*Tannhauser*	187
	Was't Magic or a Pow'r Divine?	*Wolfram*	189
II	I Pray Thee, Rise!	*Elizabeth and Tannhauser*	191
	Grand March and Chorus	*Orchestra and Chorus*	194
	I Pray for Him, Spare Him	*Elizabeth*	197
III	Pilgrim Chorus	*Chorus of Pilgrims*	198
	Oh, Star of Eve	*Wolfram*	201
	Final Chorus	*Chorus*	203

Trovatore, Il, Story and Music ..... Page 141

Act	Title	Played or Sung by	Page
I	Sat There a Gipsy Hag	*Ferrando*	141
	Of Love Like This How Vainly	*Leonora*	144
II	Anvil Chorus	*Chorus*	146
	Ill Sustaining	*Manrico*	149
	The Tempest of the Heart (Il Balen)	*Count di Luna*	152
III	Soldiers' Chorus	*Chorus*	154
	Di Quella Pira (Of that Dark Scaffold)	*Manrico*	156
	Miserere (Ah! I Have Sighed to Rest Me)	*Chorus, Manrico and Leonora*	158
	Home to Our Mountains	*Azucena and Manrico*	161
	Finale	*Azucena and Count*	165

FAUST

Libretto by Barbier & Carré — Music by Charles Gounod

CHARACTERS

FAUST, an aged philosopher — SIEBEL, her lover

MEPHISTOPHELES, the Evil Spirit — VALENTINE, her brother

MARGUERITE, a beautiful peasant girl — MARTHA, her friend

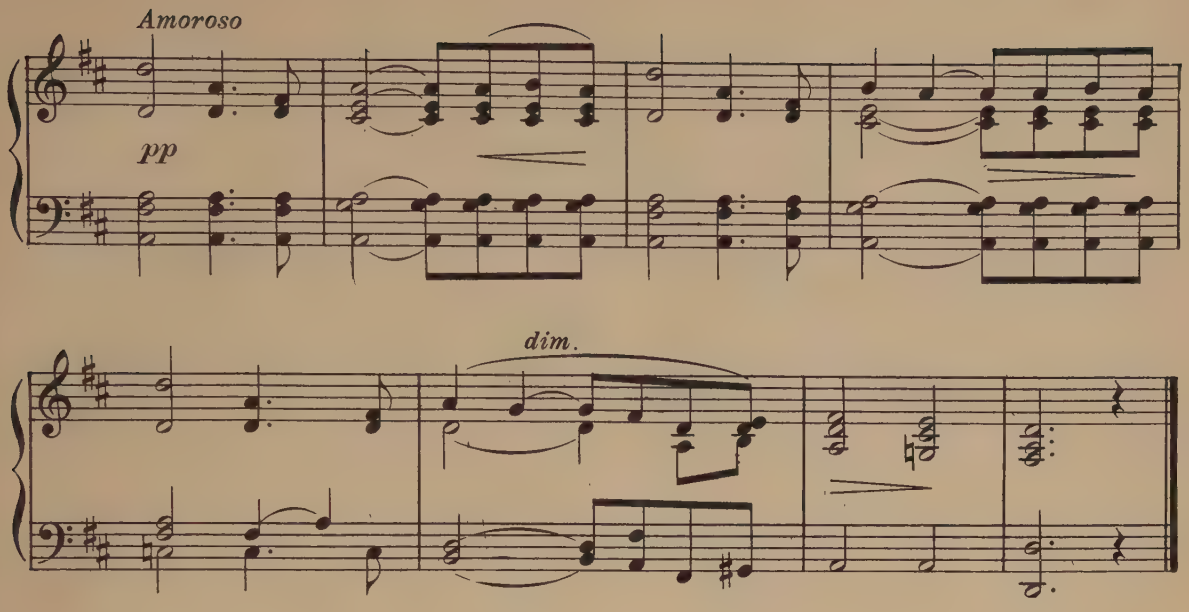
WAGNER, a student and friend of Valentine

The scene is laid in a country town in Germany about the year 1600.

ACT I

Faust, an aged philosopher who is weary of life and the search for knowledge, decides to end his life by poison, but as he raises the cup to his lips, he hears the voices of the village maidens and the reapers raised in song praising the goodness of God. In a frenzy of rage, he calls to his aid the Evil One, whereupon Mephistopheles appears and offers Faust back youth with all its delights if he will sign a compact to serve the Evil One in the hereafter. Faust wavers in so lightly granting the disposal of his soul in the next world, when, at a magic sign from Mephistopheles, an entrancing vision of Marguerite at the spinning wheel appears before his eyes, and as he gazes in ecstacy, the ensuing beautiful melody falls upon his ears

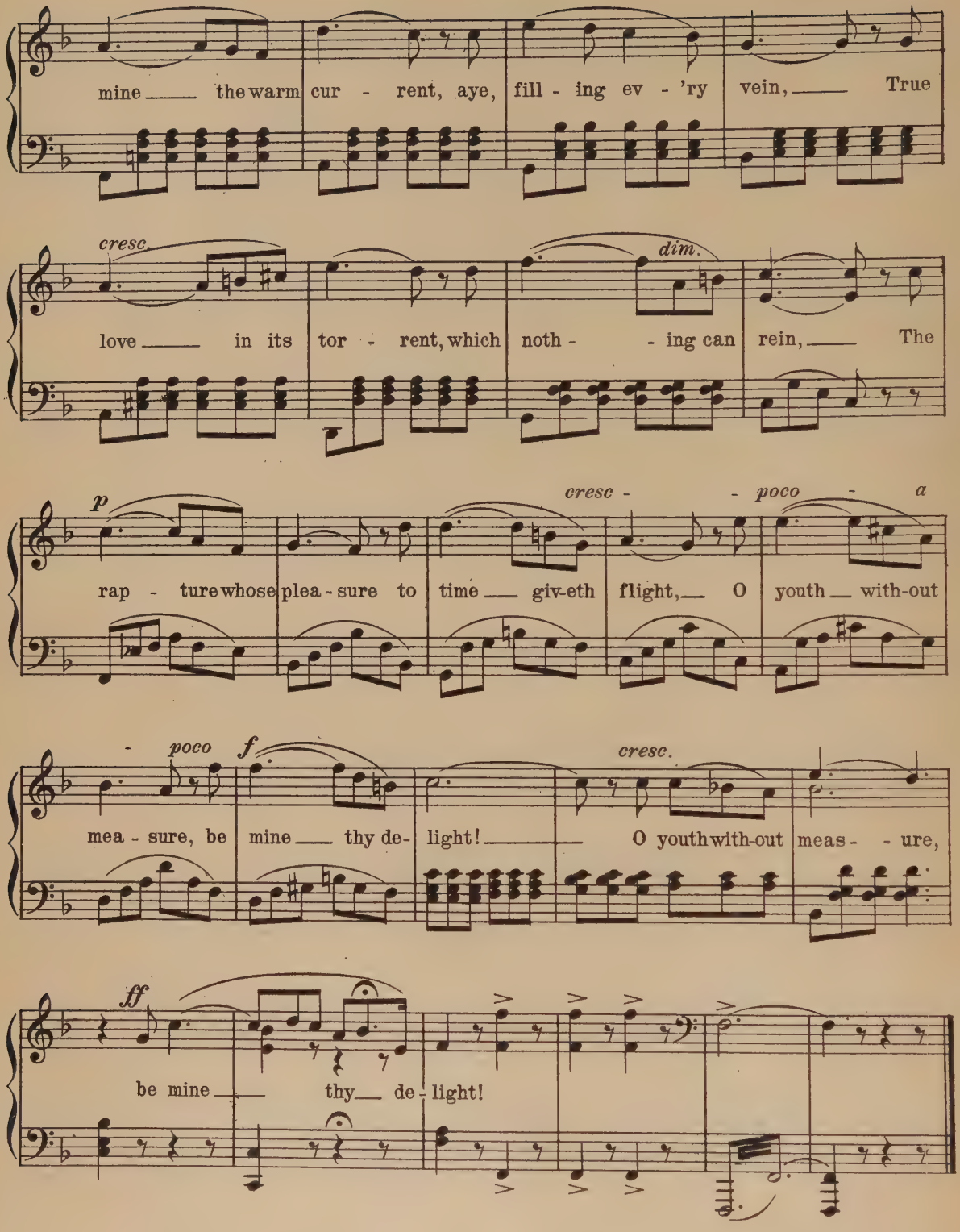
* The Vision Of Marguerite



After gazing upon the vision of Marguerite, Faust signs away his soul to the Evil One, and as he drinks a potion given him by Mephistopheles, he is transformed into a young and handsome gallant, after which they both join in singing the following spirited duet

* Be Mine The Delight

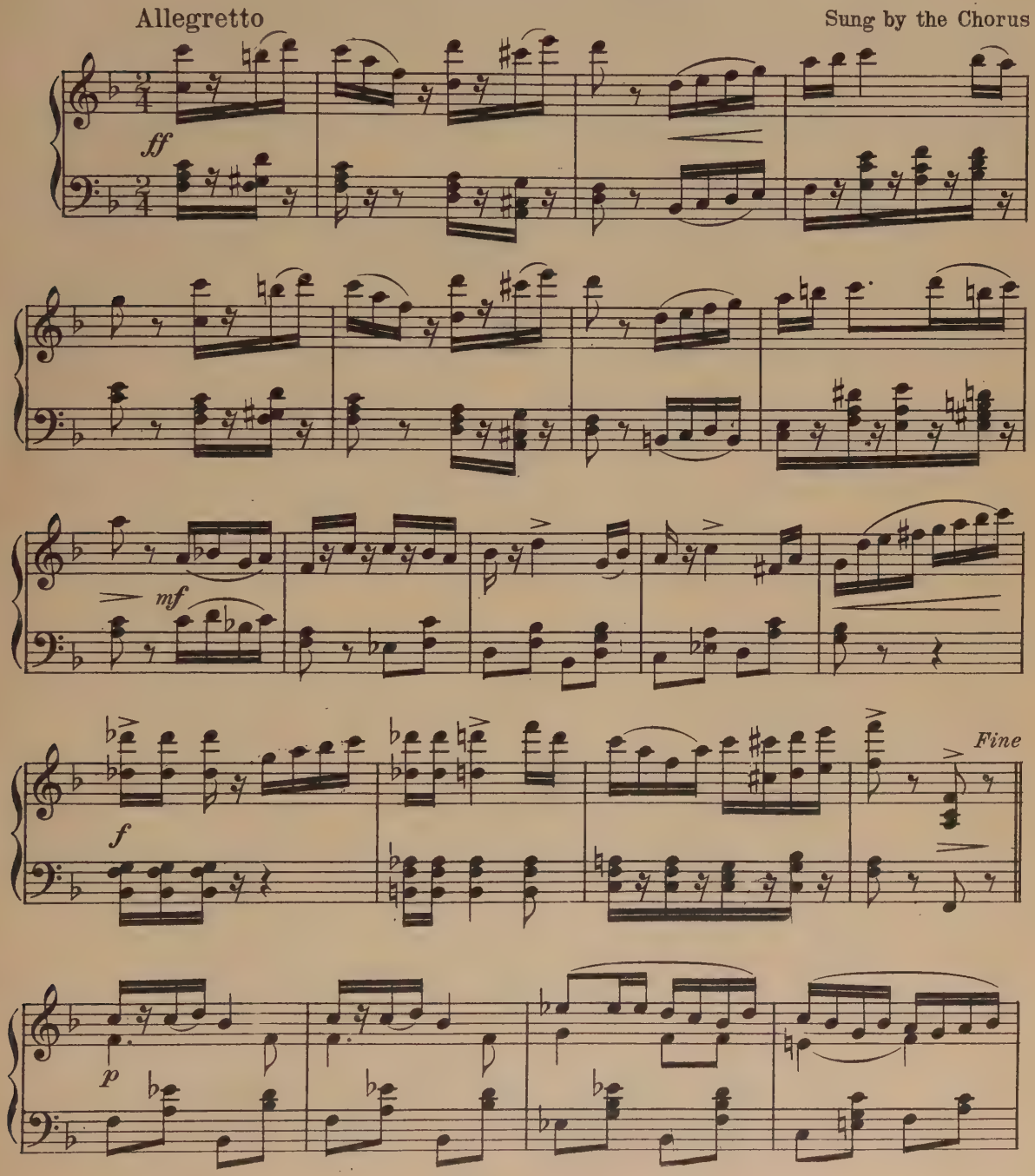
Sung by Faust and Mephistopheles

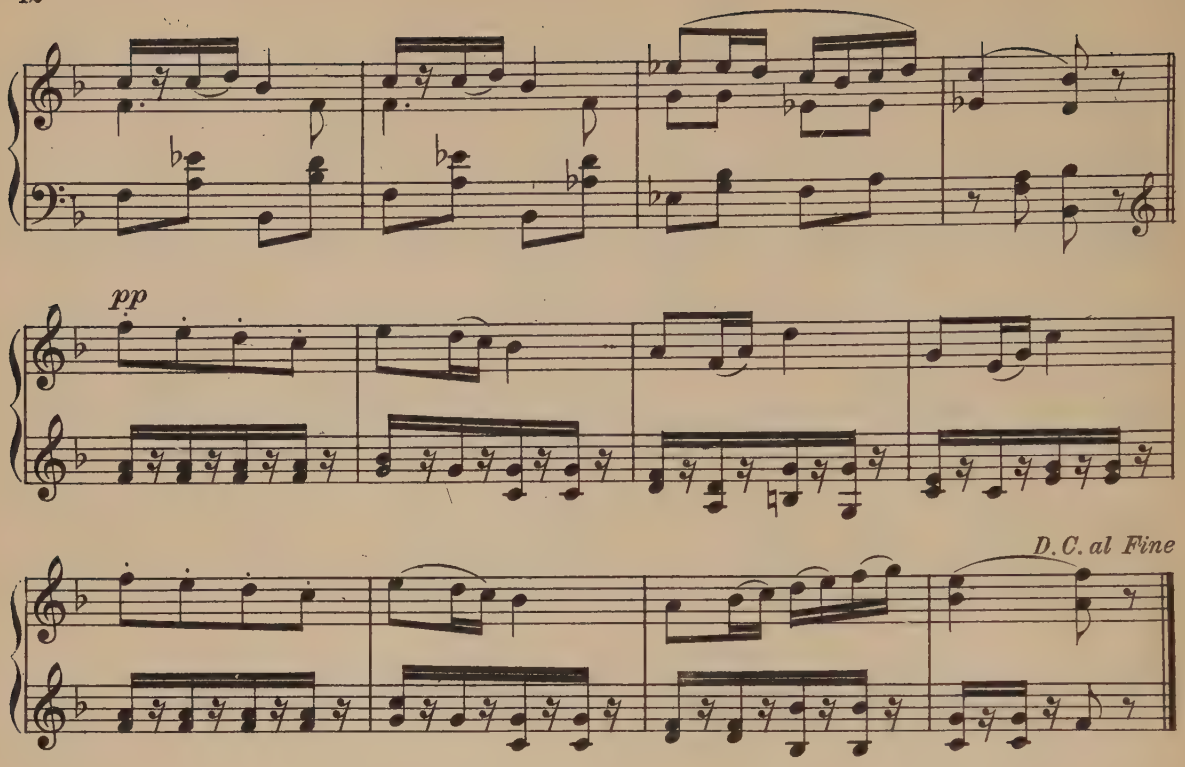

mine the warm cur - rent, aye, fill - ing ev - 'ry vein, True
cresc.
dim.
love in its tor - rent, which noth - - ing can rein, The
p
cresc - - poco - a
rap - ture whose plea - sure to time giv-eth flight, O youth with-out
- poco f
cresc.
mea - sure, be mine thy de- light! O youth with-out meas - - ure,
ff
be mine thy de - light!

ACT II

The scene is laid near an inn at the city gates, and a country fair is in progress. Wagner, (the student) as well as his fellow-students, the citizens, soldiers, maidens and matrons are enjoying themselves singing the following gay chorus entitled

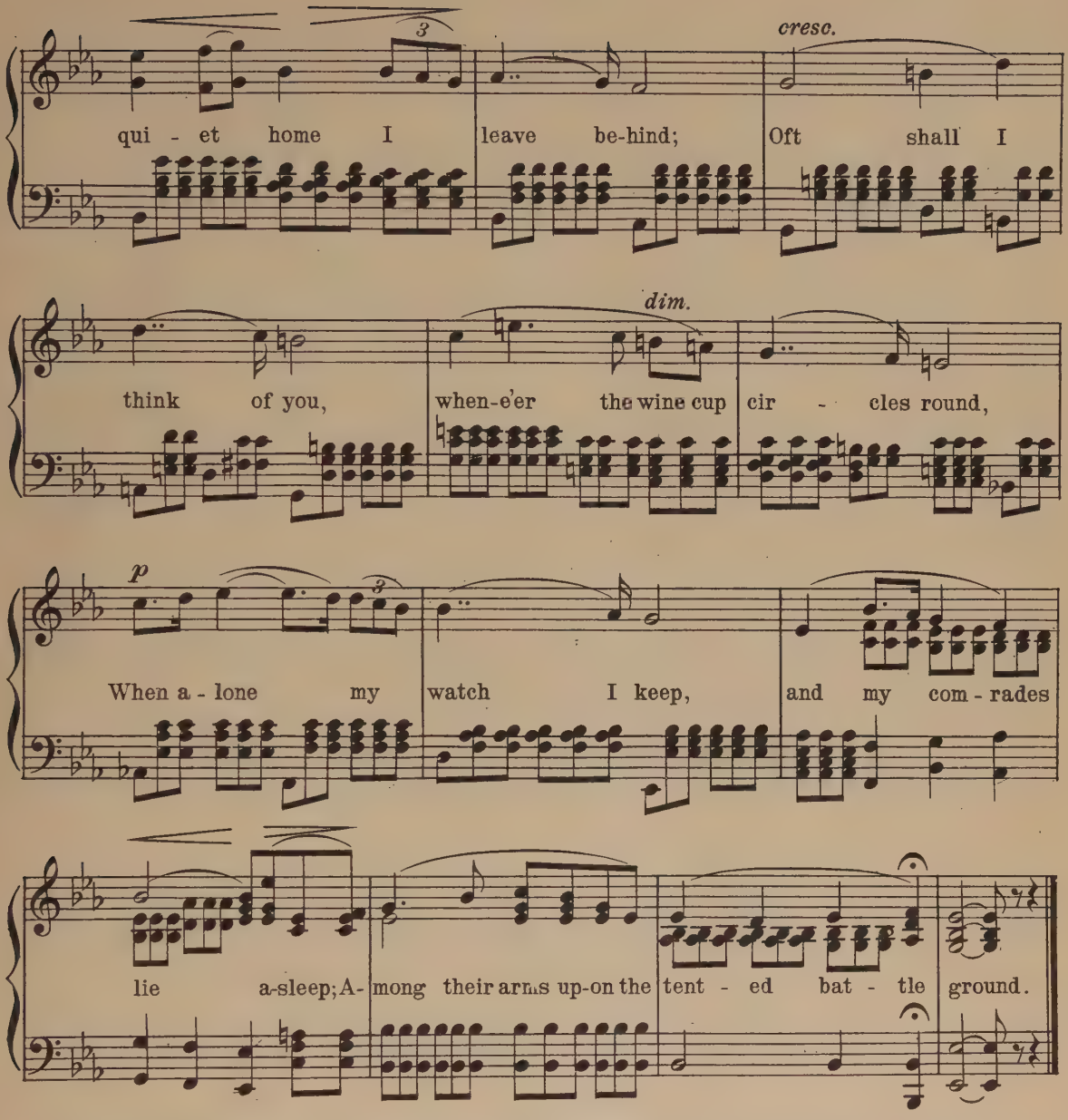
* La Kermesse (The Fair)





Valentine, Marguerite's brother enters, holding in his hand a small silver medal she has given him to carry away on the battle-field to which he is bound. He expresses fears for his sister's welfare to both Wagner and to Seibel, her devoted lover, and when they promise faithfully to guard her, he sings the following touching song

* Even Bravest Heart May Swell (Dio Possente)


cresc.
qui - et home I leave be-hind; Oft shall I
dim.
think of you, when-e'er the wine cup cir - cles round,
p
When a - lone my watch I keep, and my com - rades
lie a-sleep; A- mong their arms up-on the tent - ed bat - tle ground.

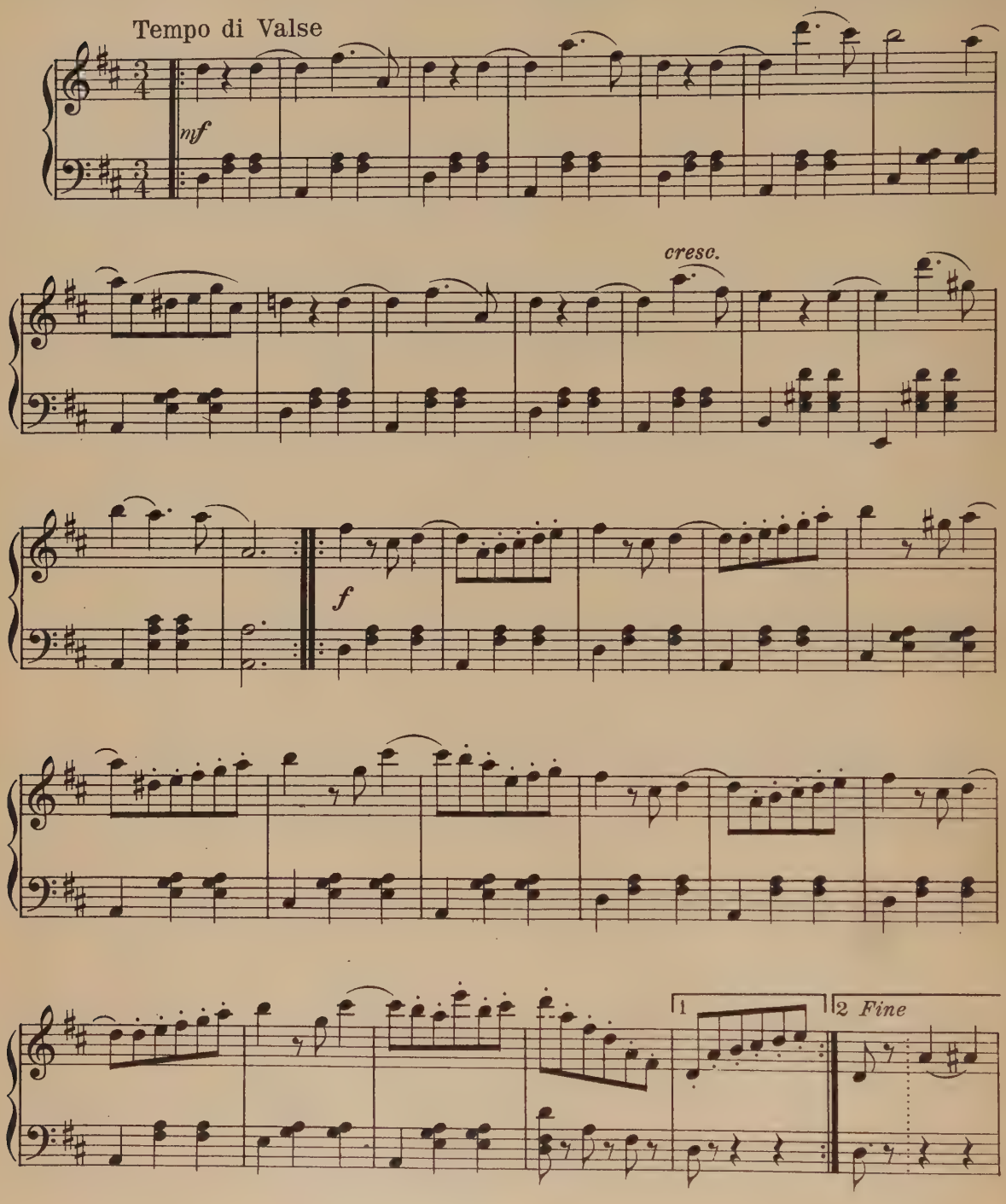
Once more the joyous strains of the Kermesse fill the air, and just as Wagner starts to sing an exceedingly comical song about a rat who lived in a hogshead, Mephistopheles interrupts the merry gathering by suddenly appearing and singing the satiric "Song of the Golden Calf."

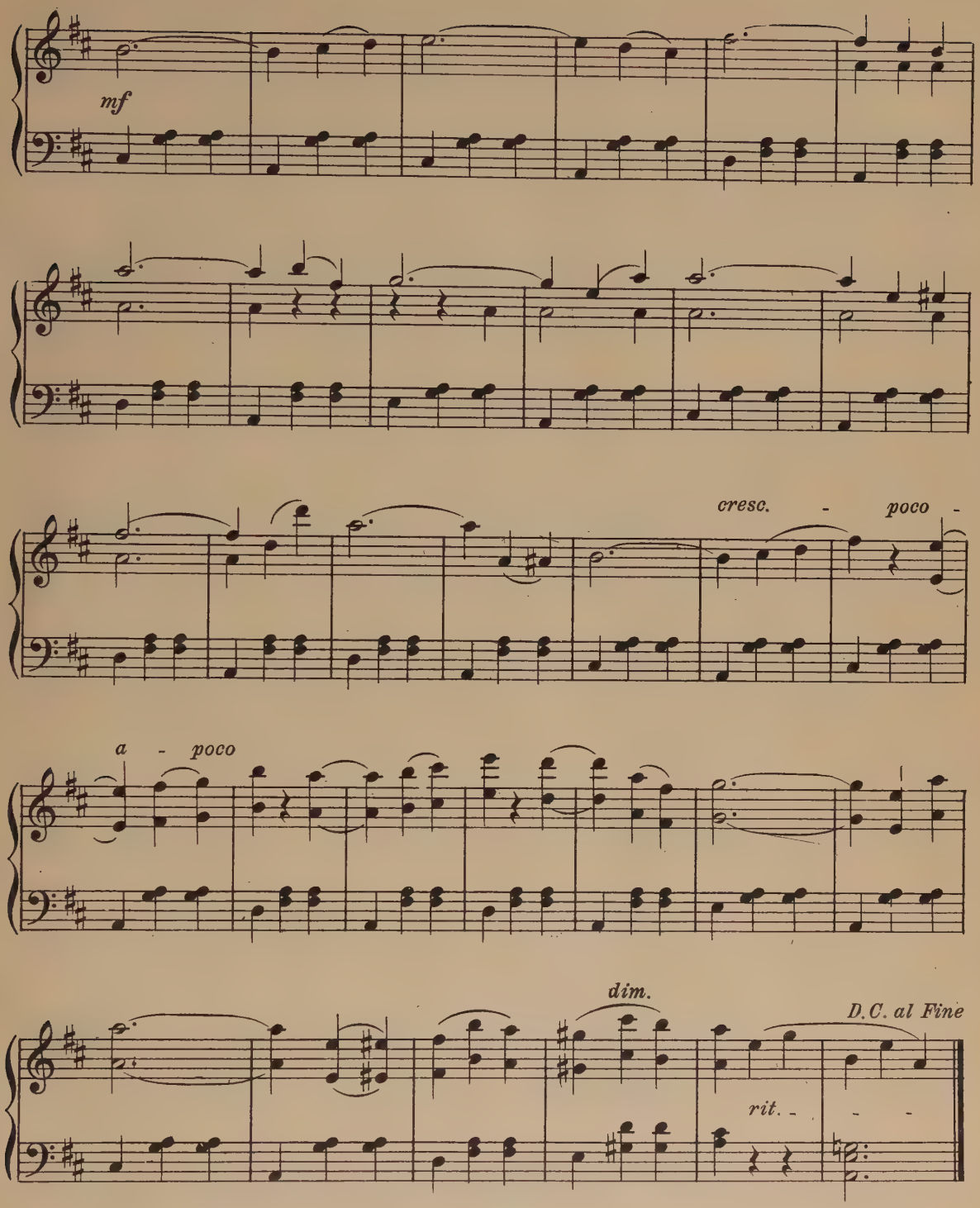
After this extraordinary song, which excites the displeasure of the assembled people, the daring Mephistopheles goes still farther by inviting the people to drink of a magic wine which he causes to flow from a wooden cask used as a sign of the inn. When they are about to drink he mockingly proposes the health of Marguerite, an insult which is deeply resented by her brother Valentine, who crosses swords with Mephistopheles only to have his broken in two. Mephistopheles then disappears, after drawing a magic circle around himself and bidding the people a sarcastic adieu. After the good humor of the people is

restored, they all join in singing the melodious

* Waltz Chorus

Sung by the Chorus

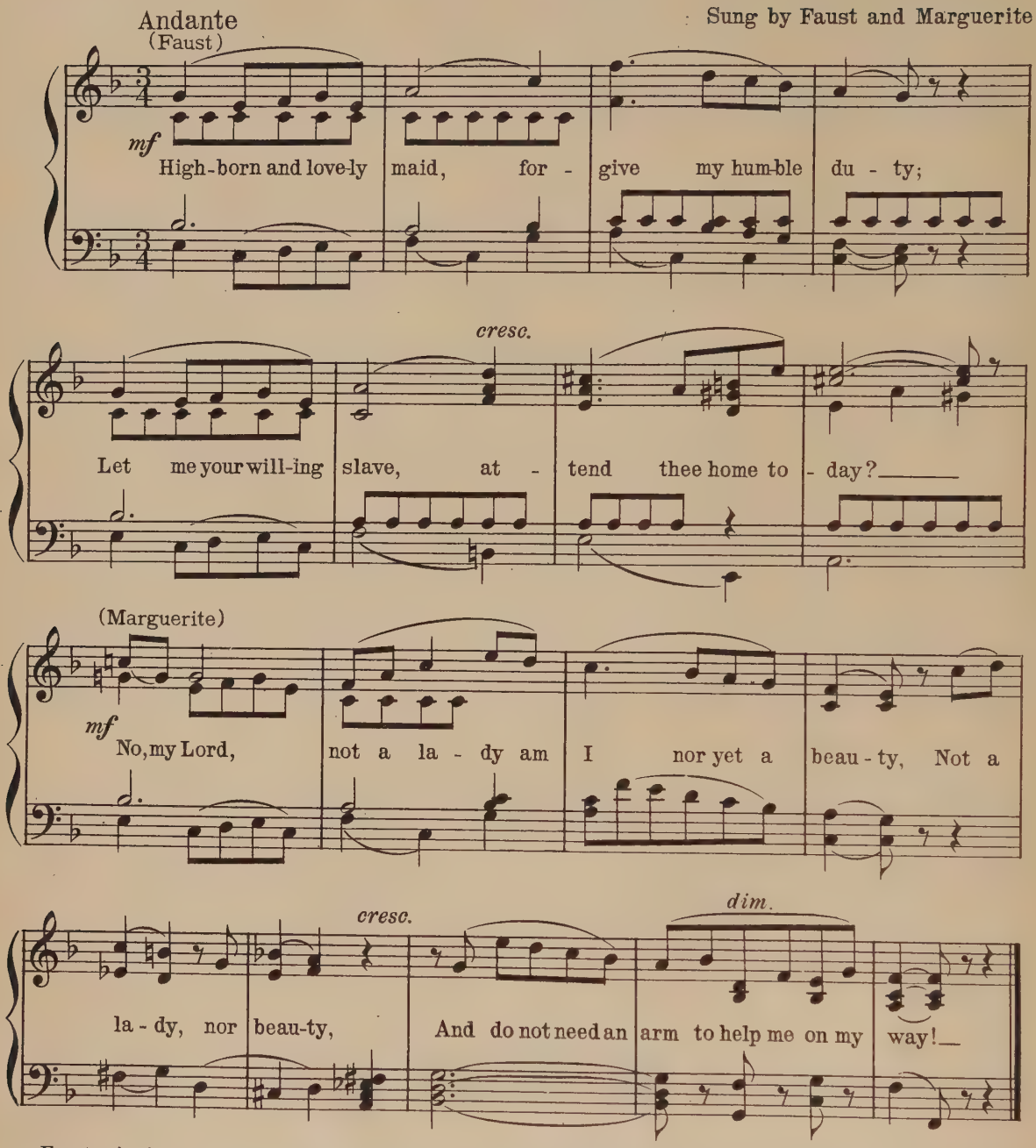




In the midst of this waltz revel, Faust meets Marguerite face to face for the first time, and bowing low,

asks the honor of accompanying her home:

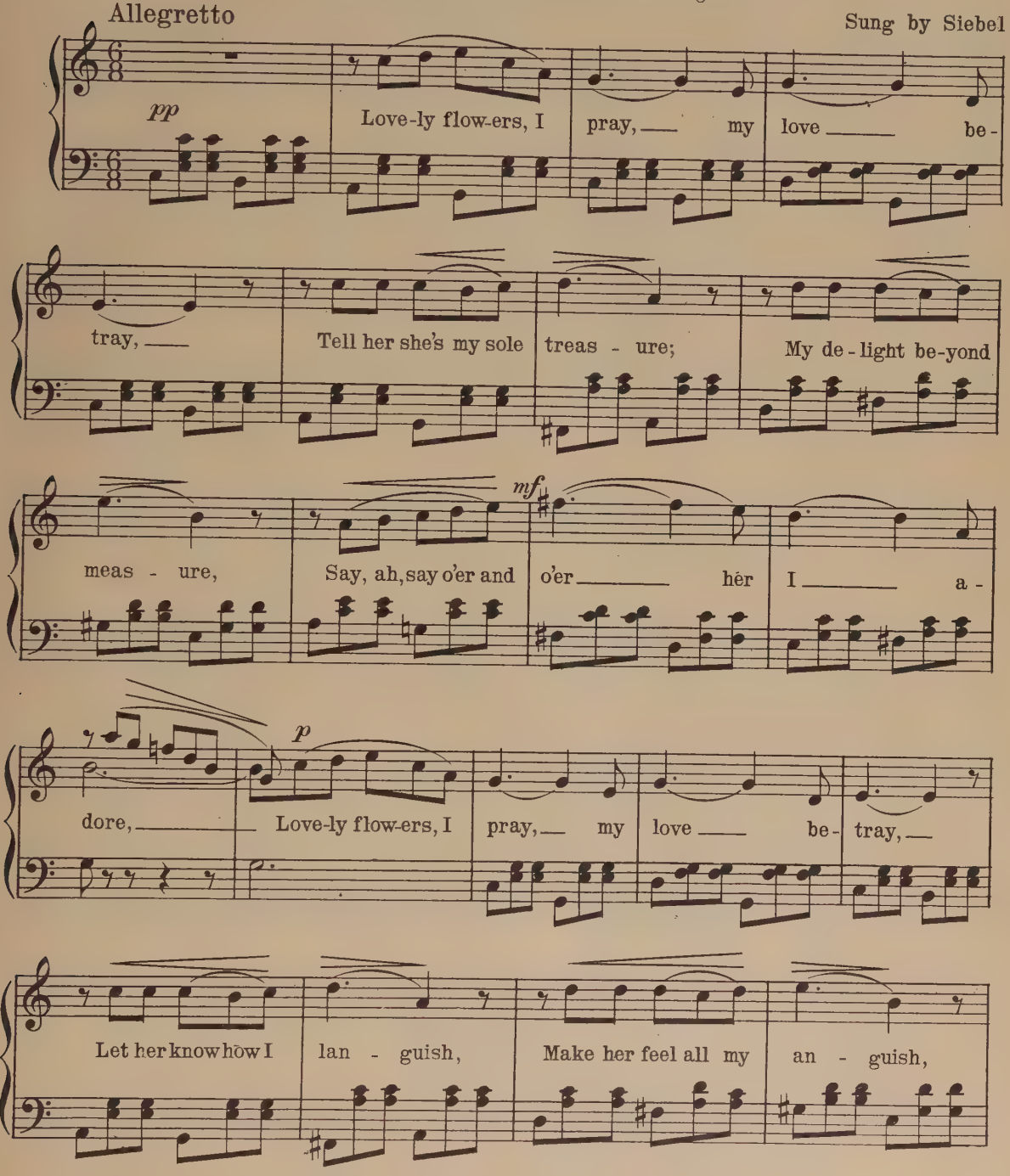
* The Greeting

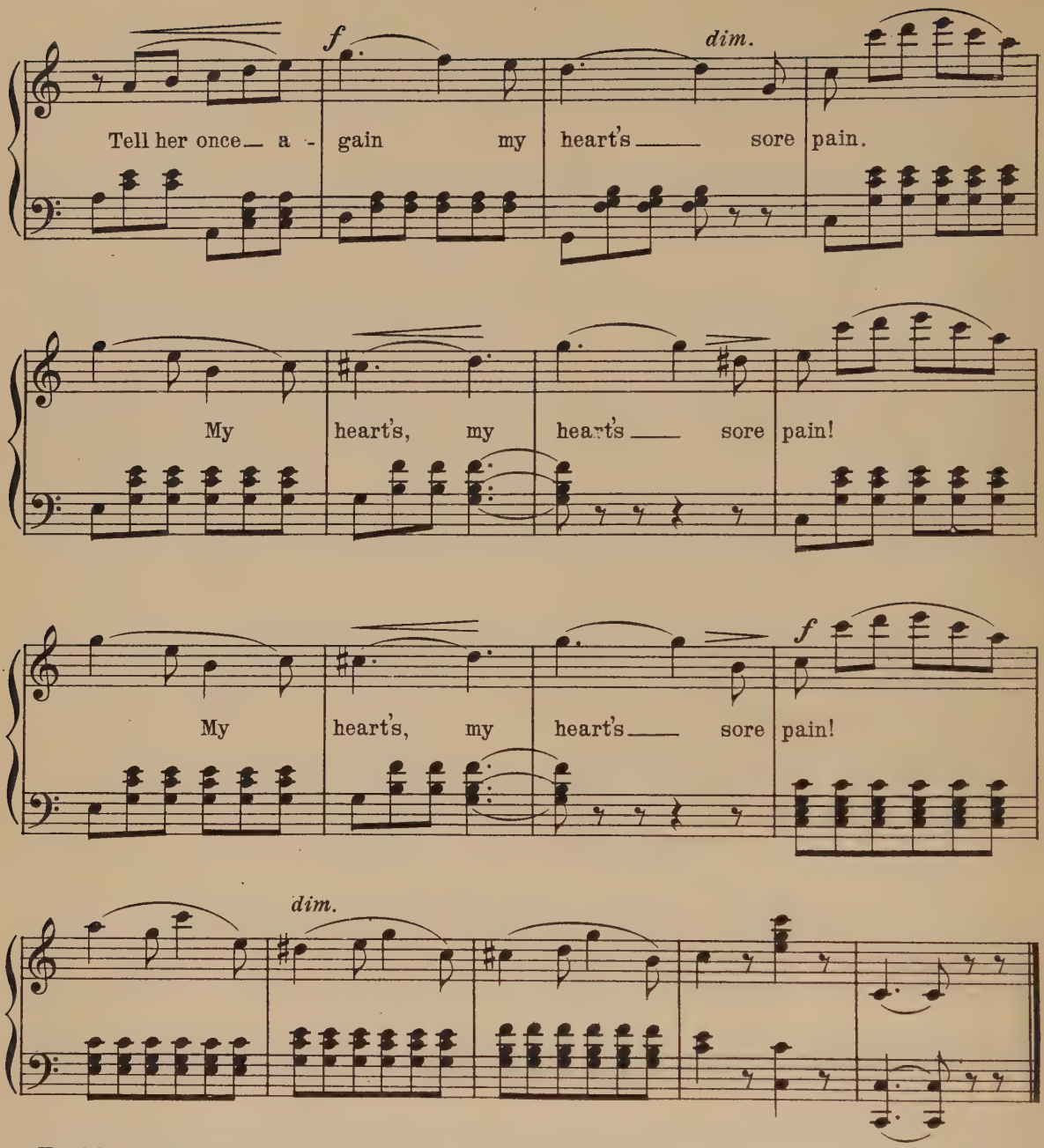

Andante
(Faust)
Sung by Faust and Marguerite
mf
High-born and love-ly maid, for - give my hum-ble du - ty;
cresc.
Let me your will-ing slave, at - tend thee home to - day?
(Marguerite)
mf
No, my Lord, not a la - dy am I nor yet a beau - ty, Not a
cresc.
dim.
la - dy, nor beau-ty, And do not need an arm to help me on my way!

Faust, who is really deeply in love at first sight with Marguerite, is much crestfallen at her gentle but nevertheless determined refusal of his attentions, and he repairs in a most despairing mood to Mephistopheles, who scornfully tells him that he doesn't know how to make love, but that he (Mephistopheles) will have to show him. The curtain descends on the gay and festive strains of the "Waltz Chorus."

The scene is laid in the garden of Marguerite's home. Siebel, her fond adorer enters, and as he pauses near a group of lilies, he sings the ever delightful

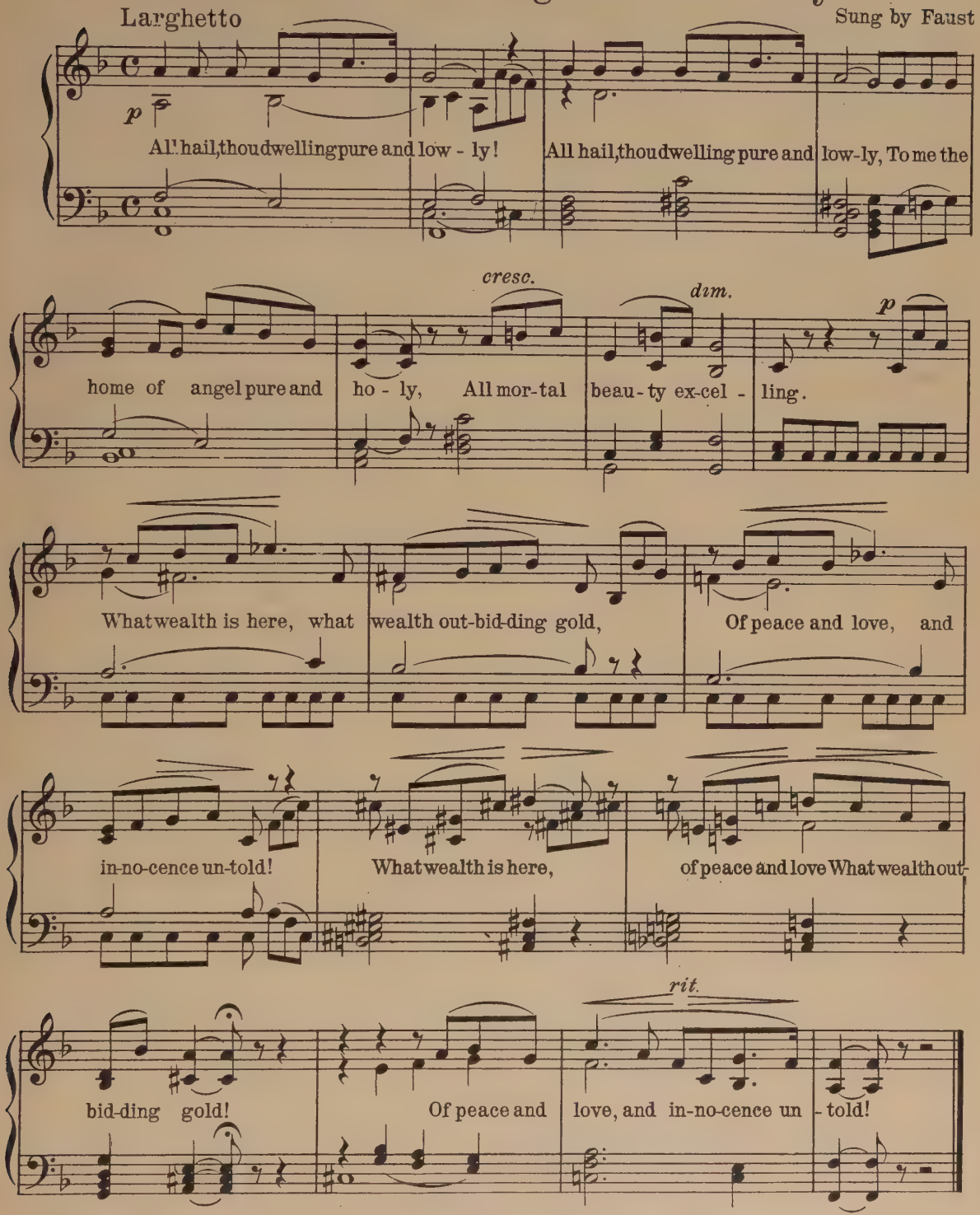
* Lovely Flowers I Pray


Allegretto
Sung by Siebel
pp
Love-ly flow-ers, I pray, my love be-
tray, Tell her she's my sole treas - ure; My de - light be-yond
mf
meas - ure, Say, ah, say o'er and o'er her I a -
p
dore, Love-ly flow-ers, I pray, my love be- tray,
Let her know how I lan - guish, Make her feel all my an - guish,



He picks some flowers to offer Marguerite, and finds that they wither in his hands. Believing that the Evil One has enchanted him, he dips his hands in a fount of holy water, and upon plucking the flowers a-gain, he finds that the spell is broken. Leaving a beautiful bouquet at the door of Marguerite's home, he goes away. In the meantime Mephistopheles and Faust arrive, and when the former sees the bouquet which Siebel has left, he disappears to bring something which he believes will attract her far more. Faust, who is deep-ly moved upon beholding for the first time the home of his beloved, gazes reflectively at the house and

* All Hail, Thou Dwelling Pure And Lowly!

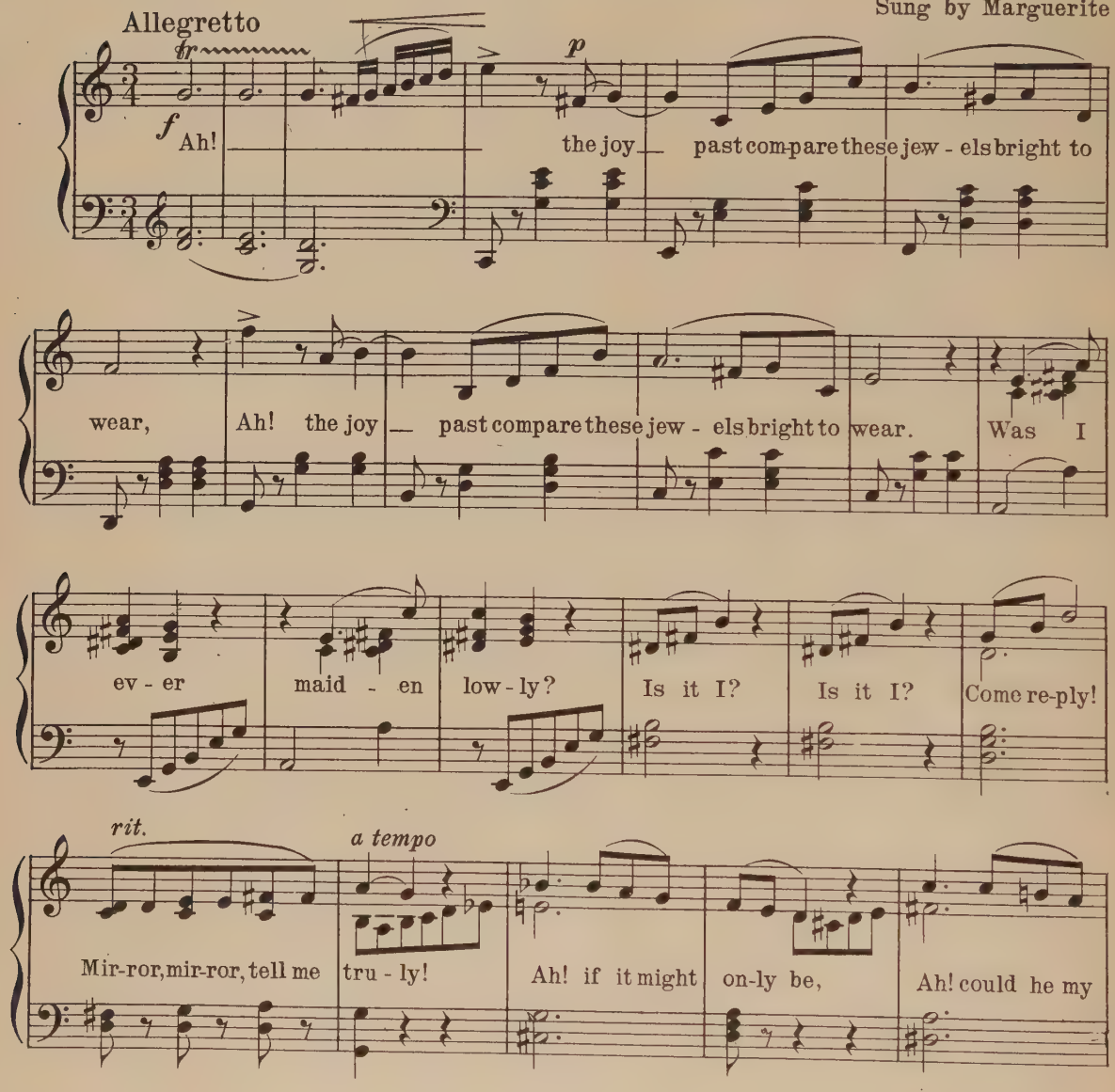

Larghetto
Sung by Faust
p
All hail, thou dwelling pure and low - ly! All hail, thou dwelling pure and low-ly, To me the
cresc.
dim.
p
home of angel pure and ho - ly, All mor-tal beau-ty ex-cel - ling.
What wealth is here, what wealth out-bid-ding gold, Of peace and love, and
in-no-cence un-told! What wealth is here, of peace and love What wealth out-
rit.
bid-ding gold! Of peace and love, and in-no-cence un - told!

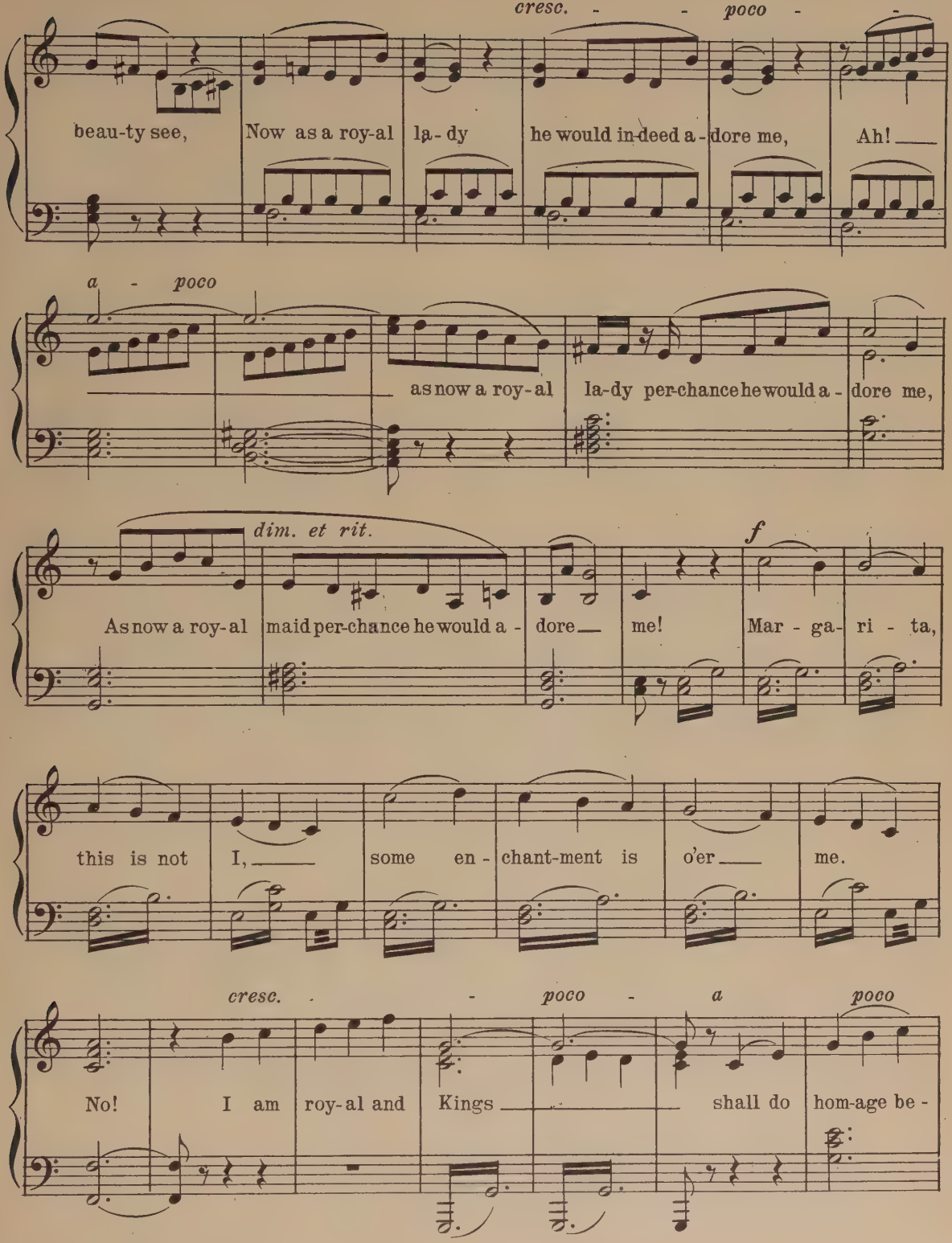
Mephistopheles returns, bringing with him a casket of beautiful gems which he places on the threshold of Marguerite's home beside the bouquet of flowers which Siebel has left there. He then withdraws, taking Faust with him, and Marguerite enters and sits down at her spinning wheel, thinking all the while of the handsome cavalier as she sings the plaintive song about "The King of Thulé."

Suddenly she sees the bouquet of flowers, and is musing over Siebel's fond devotion when her eyes light upon the casket of gems. She picks up the casket, and in opening it, lets the bouquet fall, amazed at the magnificent display of costly jewelry which greets her eyes. Finally she summons up courage to place some of the beautiful ear-rings, bracelets and necklaces about her as she gazes in the mirror, singing as she admires herself the song of which the finale is given herewith:

* Jewel Song (Finale)

Sung by Marguerite



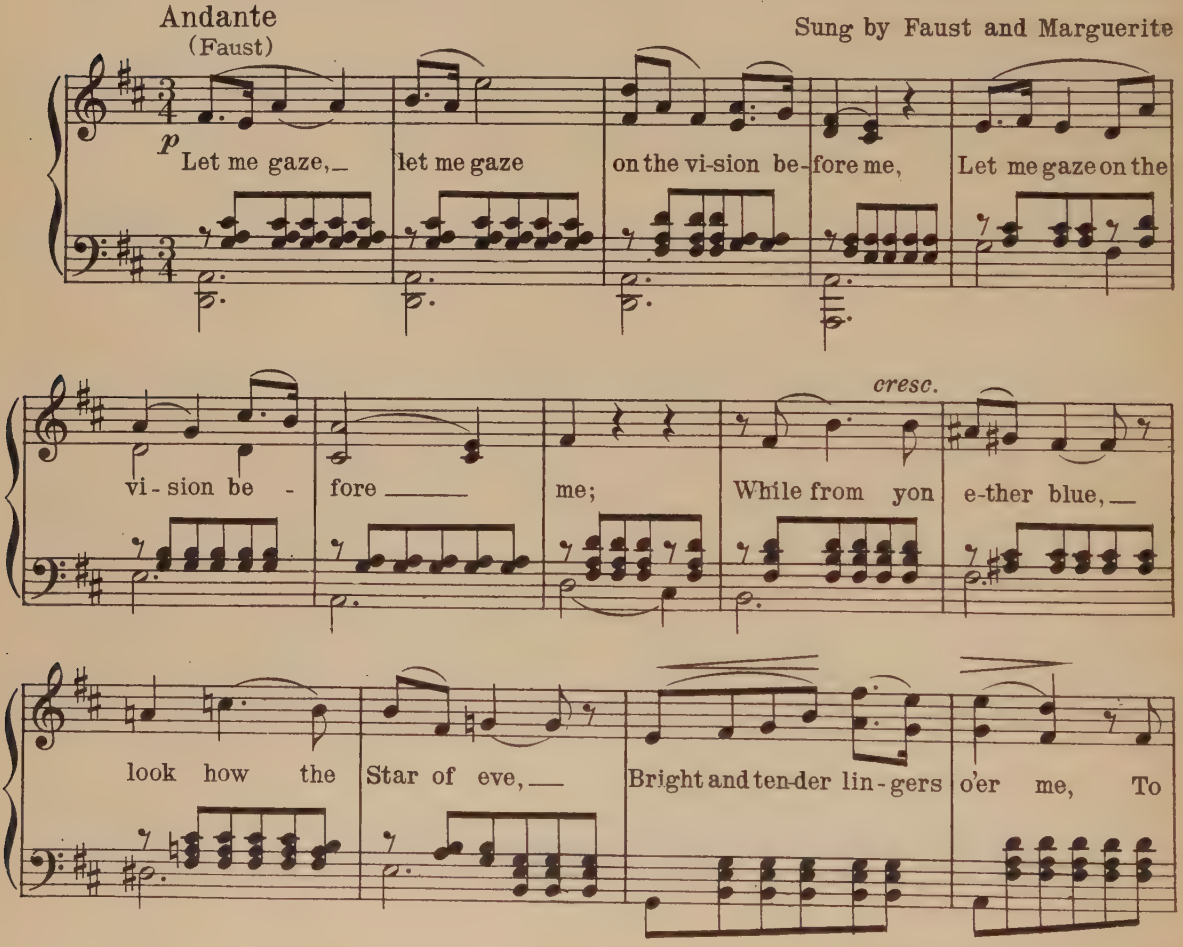

cresc. - - poco - -
beau-ty see, Now as a roy-al la-dy he would in-deed a-dore me, Ah!
a - poco
as now a roy-al la-dy per-chance he would a-dore me,
dim. et rit.
f
As now a roy-al maid per-chance he would a-dore me! Mar-ga-ri-ta,
this is not I, some en-chant-ment is o'er me.
cresc. - poco - a poco
No! I am roy-al and Kings shall do hom-age be-

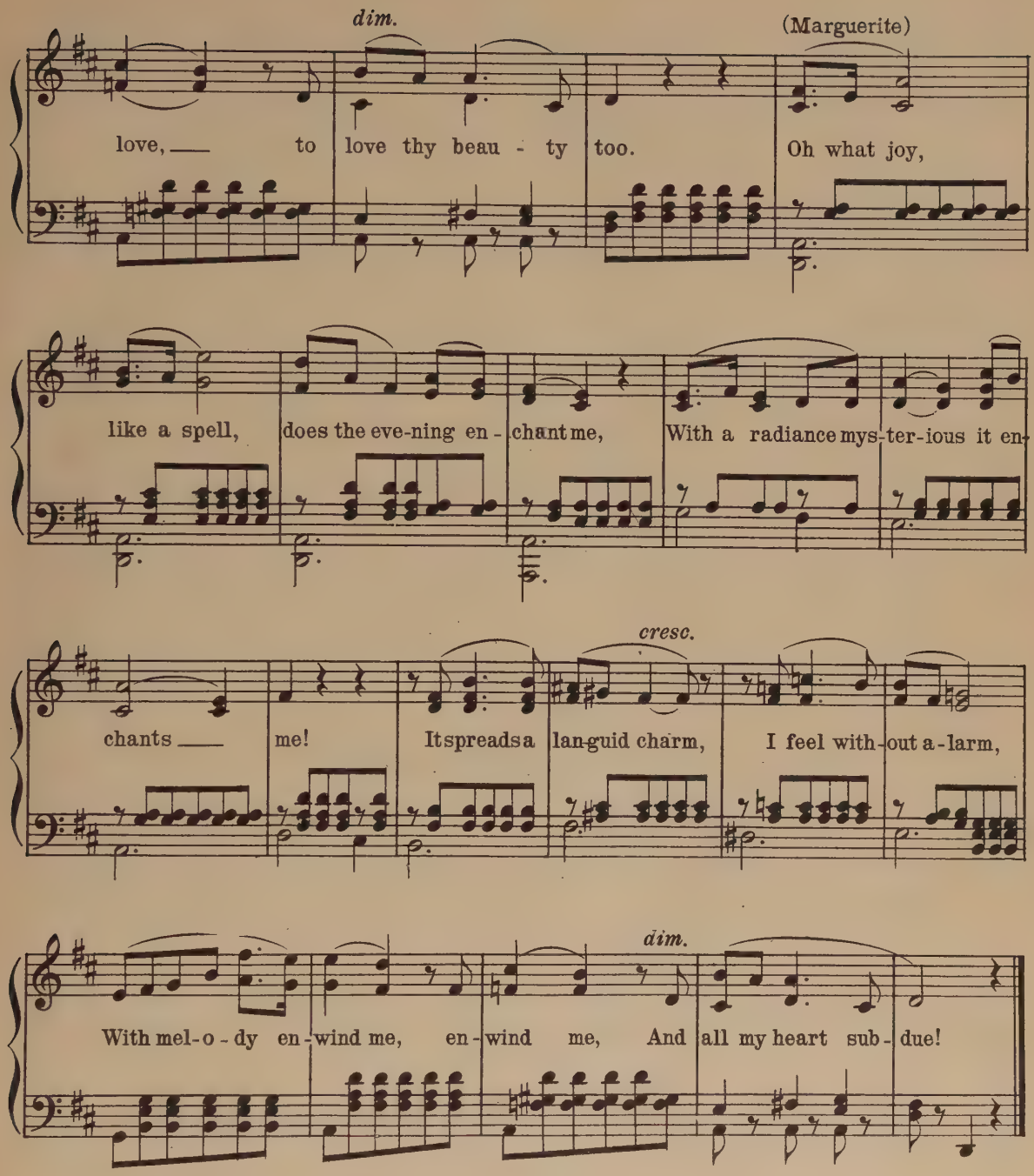
As Marguerite admires herself, her friend Martha, a married lady of somewhat flighty temperament, comes in, and seeing the jewels, is immediately of the opinion that they are the gift of some great lord who has fallen deeply in love with the beautiful country girl. Mephistopheles and Faust then come in together, and on the pretence that Martha's husband is dead, Mephistopheles draws her to one side, enabling Faust to shower his attentions on Marguerite and to discover that she is already deeply in love with him. In her innocence she confides to him her feeling of utter desolation and loneliness at separation from her brother Valentine, her only living relative, and as the hour grows late, they sing together the beautiful duet

* Let Me Gaze On The Vision Before Me

Andante
(Faust)

Sung by Faust and Marguerite


p
Let me gaze, let me gaze on the vi-sion be-fore me, Let me gaze on the
vi-sion be - fore me; While from yon e-ther blue,
cresc.
look how the Star of eve, Bright and ten-der lin-gers o'er me, To

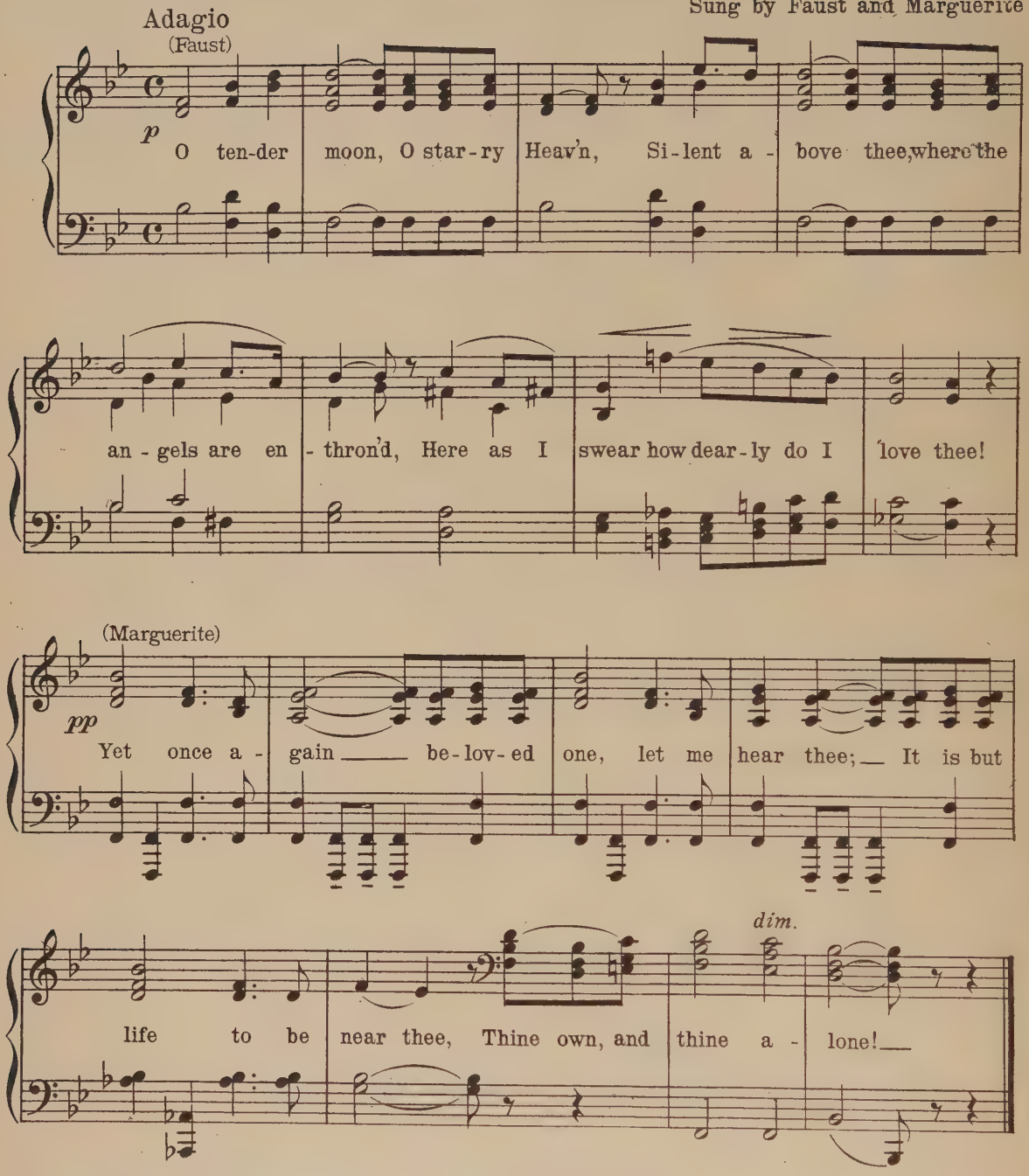

dim.
(Marguerite)
love, to love thy beau - ty too. Oh what joy,
like a spell, does the eve-ning en - chant me, With a radiance mys-ter-ious it en-
cresc.
chants me! It spreads a lan-guid charm, I feel with-out a-larm,
dim.
With mel-o - dy en-wind me, en-wind me, And all my heart sub-due!

By this time, both Marguerite and Faust are thoroughly convinced that their mutual love is a gift of Heaven, and as they part to meet again on the morrow, they both sing once again the beautiful melody which is first heard in Act. I as the "Vision of Marguerite" but now becoming a divinely beautiful parting

song entitled

* O Tender Moon

Sung by Faust and Marguerite


Adagio
(Faust)
p
O ten-der moon, O star-ry Heav'n, Si-lent a - bove thee, where the
an - gels are en - thron'd, Here as I swear how dear-ly do I love thee!
(Marguerite)
pp
Yet once a - gain be-lov-ed one, let me hear thee; It is but
dim.
life to be near thee, Thine own, and thine a - lone!

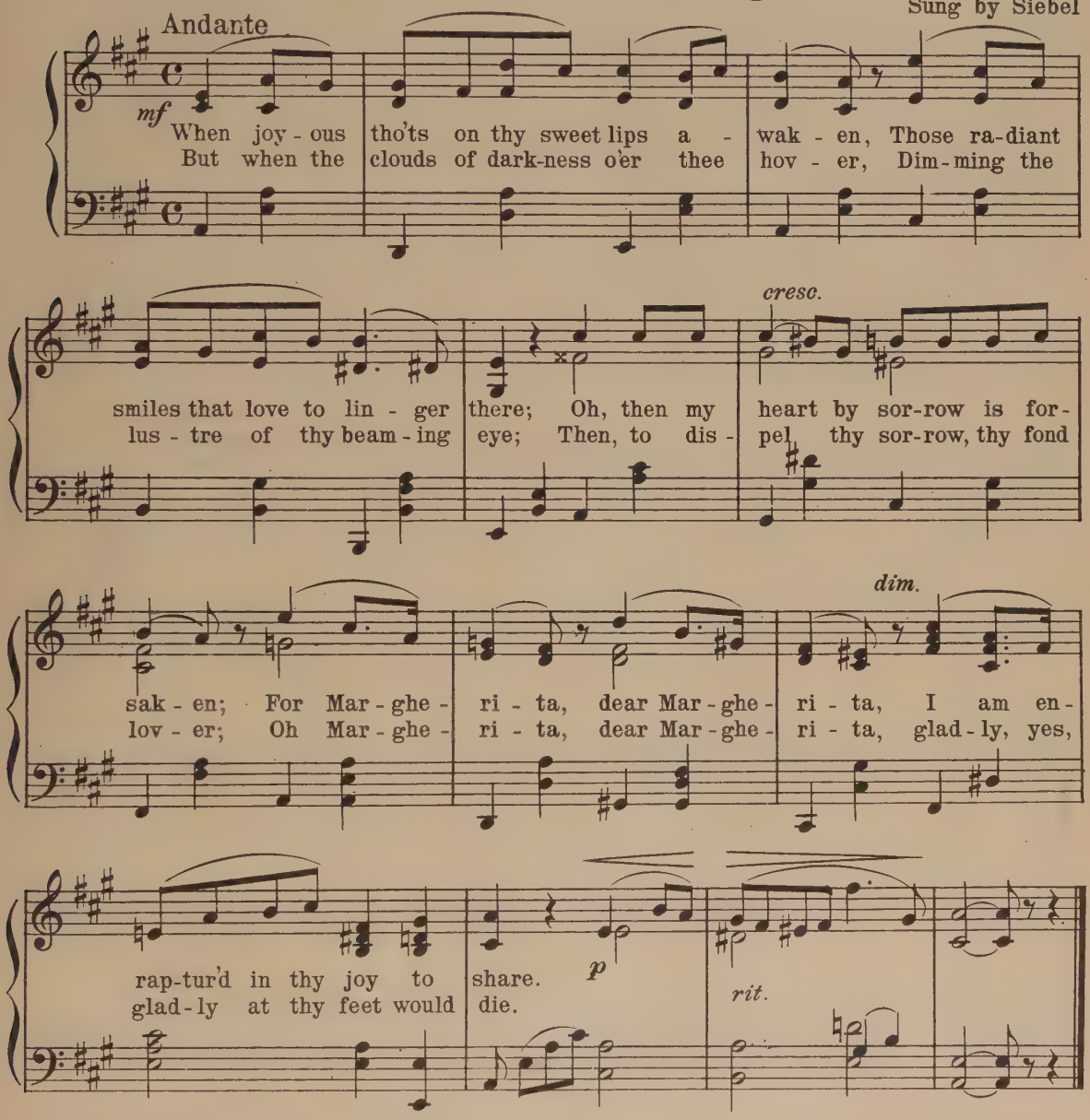
Knowing that Faust will eventually desert Marguerite, Mephistopheles is much pleased with the progress of his plan to secure the soul of Marguerite as well as Faust in the next world, and as the curtain descends on their tender love scene, he utters a mocking "Ha! Ha!"

ACT IV

The opening of this act sees the evil plans of Mephistopheles carried into execution. Marguerite has succumbed to the wiles of Faust who has deserted her, and she is seated in her chamber, jeered at and mocked at by the people, the only friend left her being Siebel– ever constant and loving – who seeks to comfort her in the beautiful song

* When All Was Young

Sung by Siebel

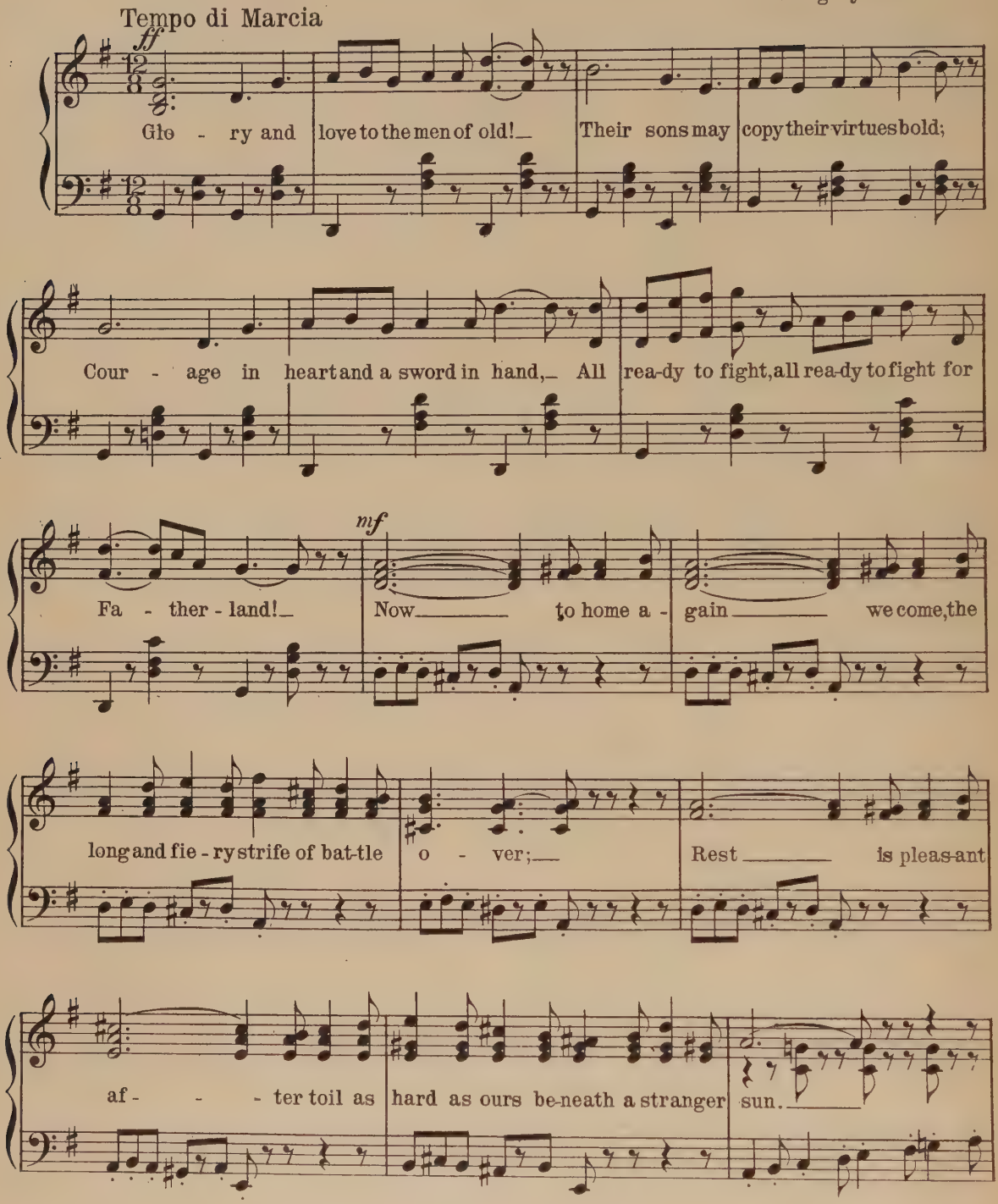

Andante
mf
When joy - ous tho'ts on thy sweet lips a - wak - en, Those ra-diant
But when the clouds of dark-ness o'er thee hov - er, Dim-ming the
cresc.
smiles that love to lin - ger there; Oh, then my heart by sor-row is for-
lus - tre of thy beam - ing eye; Then, to dis - pel thy sor-row, thy fond
dim.
sak - en; For Mar - ghe - ri - ta, dear Mar - ghe - ri - ta, I am en-
lov - er; Oh Mar - ghe - ri - ta, dear Mar - ghe - ri - ta, glad - ly, yes,
rap-tur'd in thy joy to share.
glad - ly at thy feet would die.
p
rit.

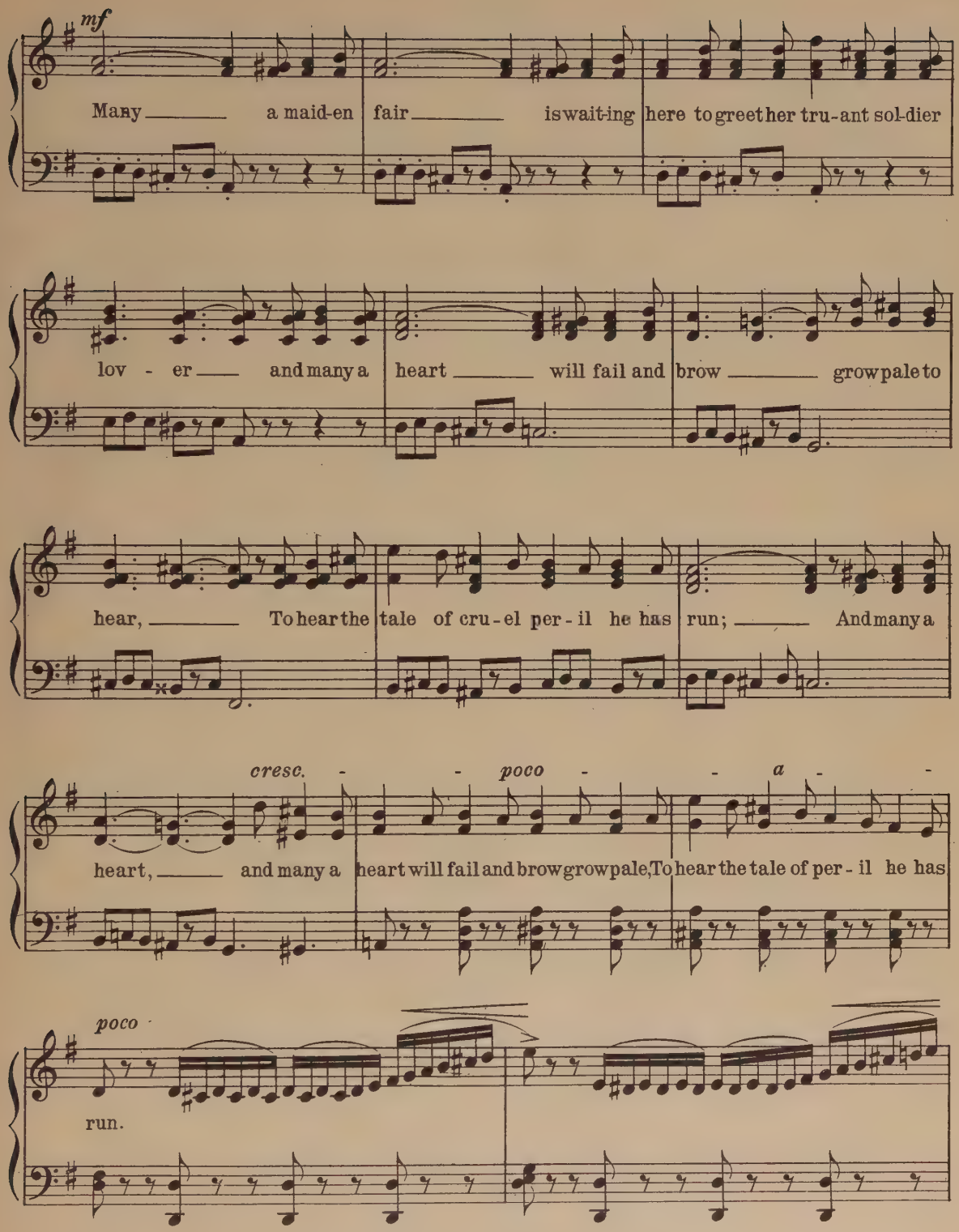
After expressing her gratitude to Siebel for his faithful devotion, Marguerite seeks consolation at the church, but even into this holy place she is followed by Mephistopheles and his band of demons, mingling their curses with the songs of the religious choir. In the meantime Siebel meets Valentine returning with

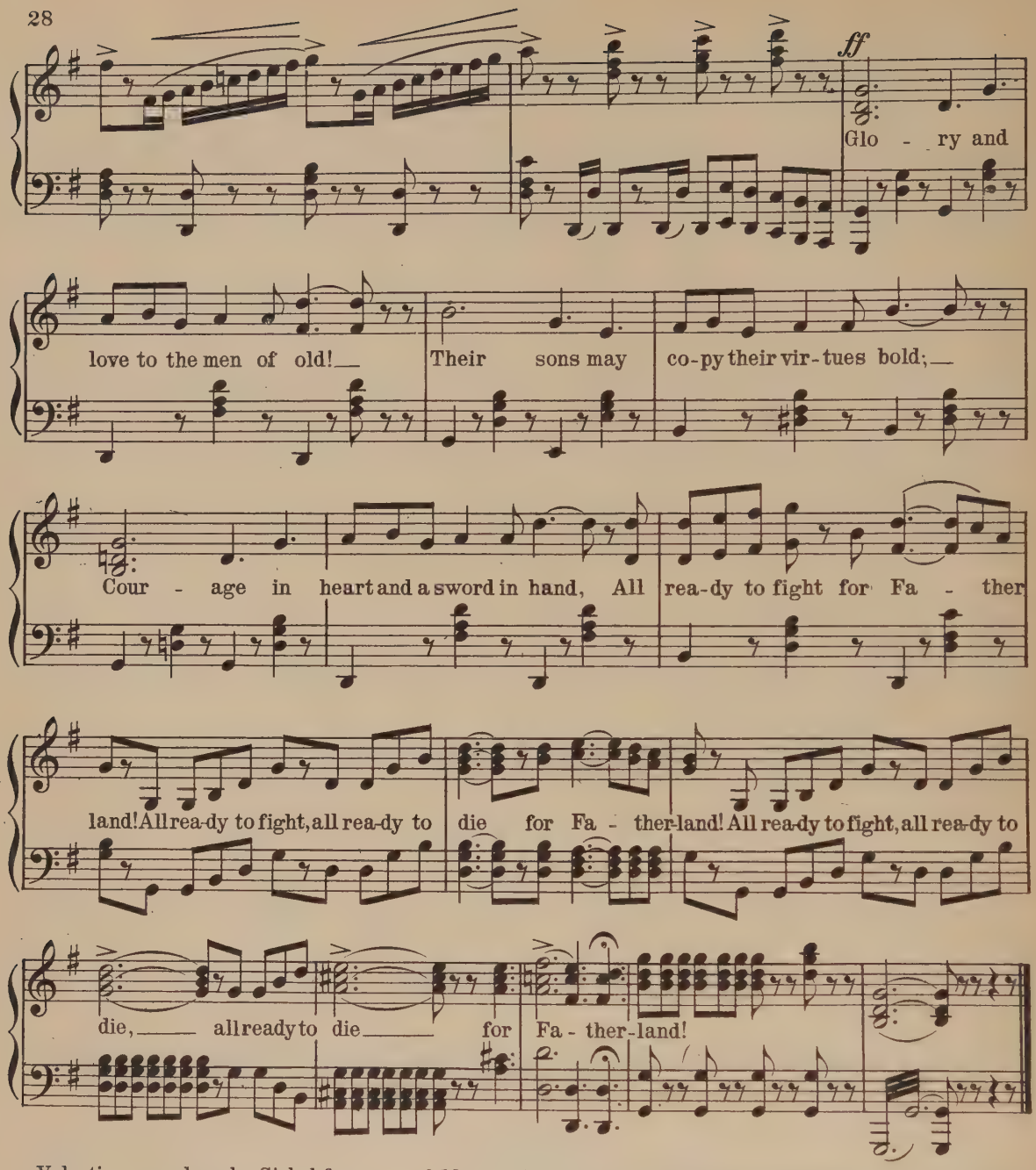
his fellow soldiers from a victorious war, singing the spirited

* Soldiers' Chorus

Sung by the Chorus


Tempo di Marcia
ff
Glo - ry and love to the men of old! Their sons may copy their virtues bold;
Cour - age in heart and a sword in hand, All rea-dy to fight, all rea-dy to fight for
mf
Fa - ther - land! Now to home a - gain we come, the
long and fie - ry strife of bat-tle o - ver; Rest is pleas-ant
af - - - ter toil as hard as ours be-neath a stranger sun.


mf
Many a maid-en fair is wait-ing here to greet her tru-ant sol-dier
lov - er and many a heart will fail and brow grow pale to
hear, To hear the tale of cru-el per-il he has run; And many a
cresc. poco a
heart, and many a heart will fail and brow grow pale, To hear the tale of per-il he has
poco
run.

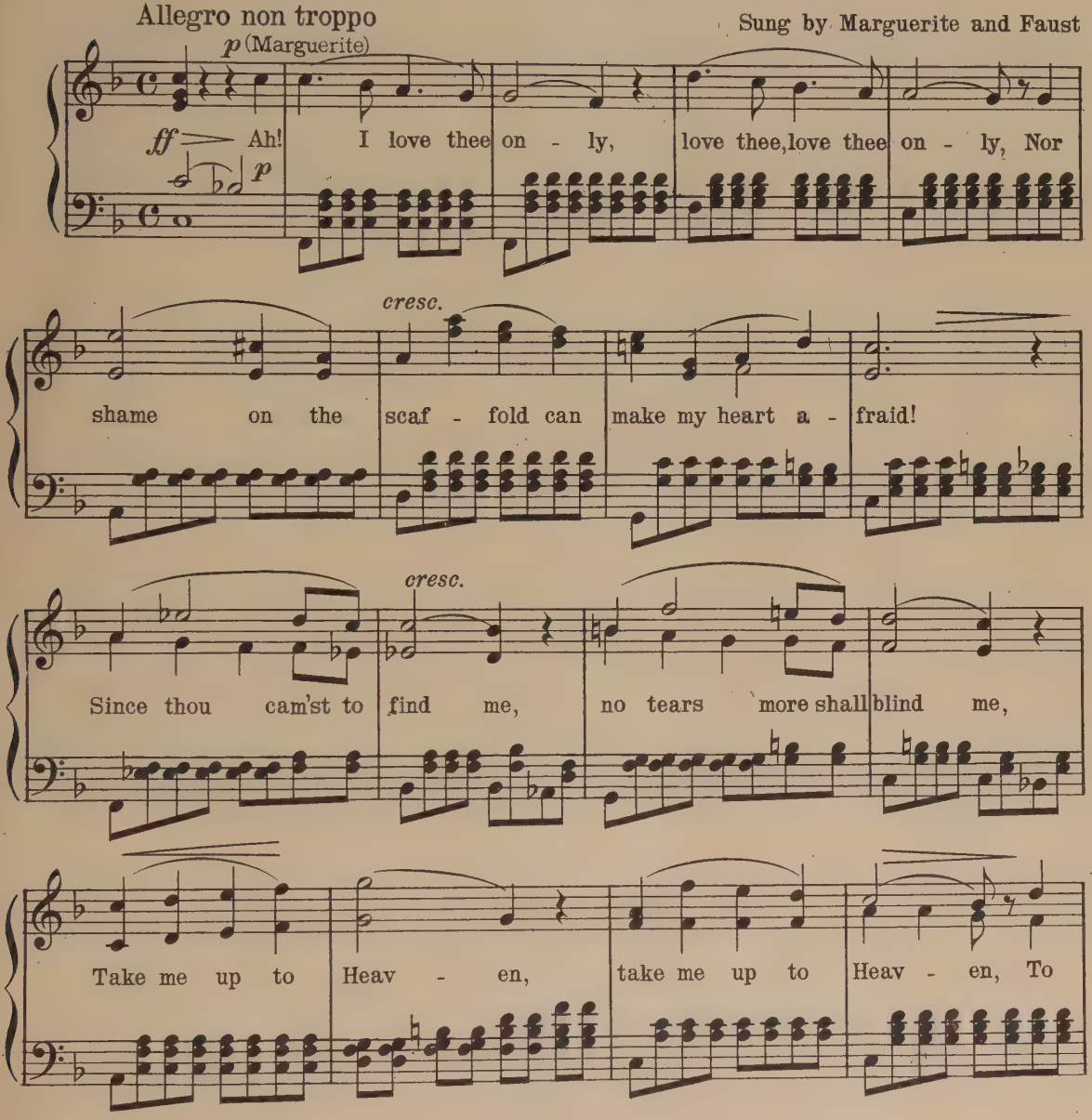

ff
Glo - ry and
love to the men of old!
Their sons may co-py their vir-tues bold;
Cour - age in heart and a sword in hand, All rea-dy to fight for Fa - ther
land! All rea-dy to fight, all rea-dy to die for Fa - ther-land! All rea-dy to fight, all rea-dy to
die, all ready to die for Fa - ther-land!

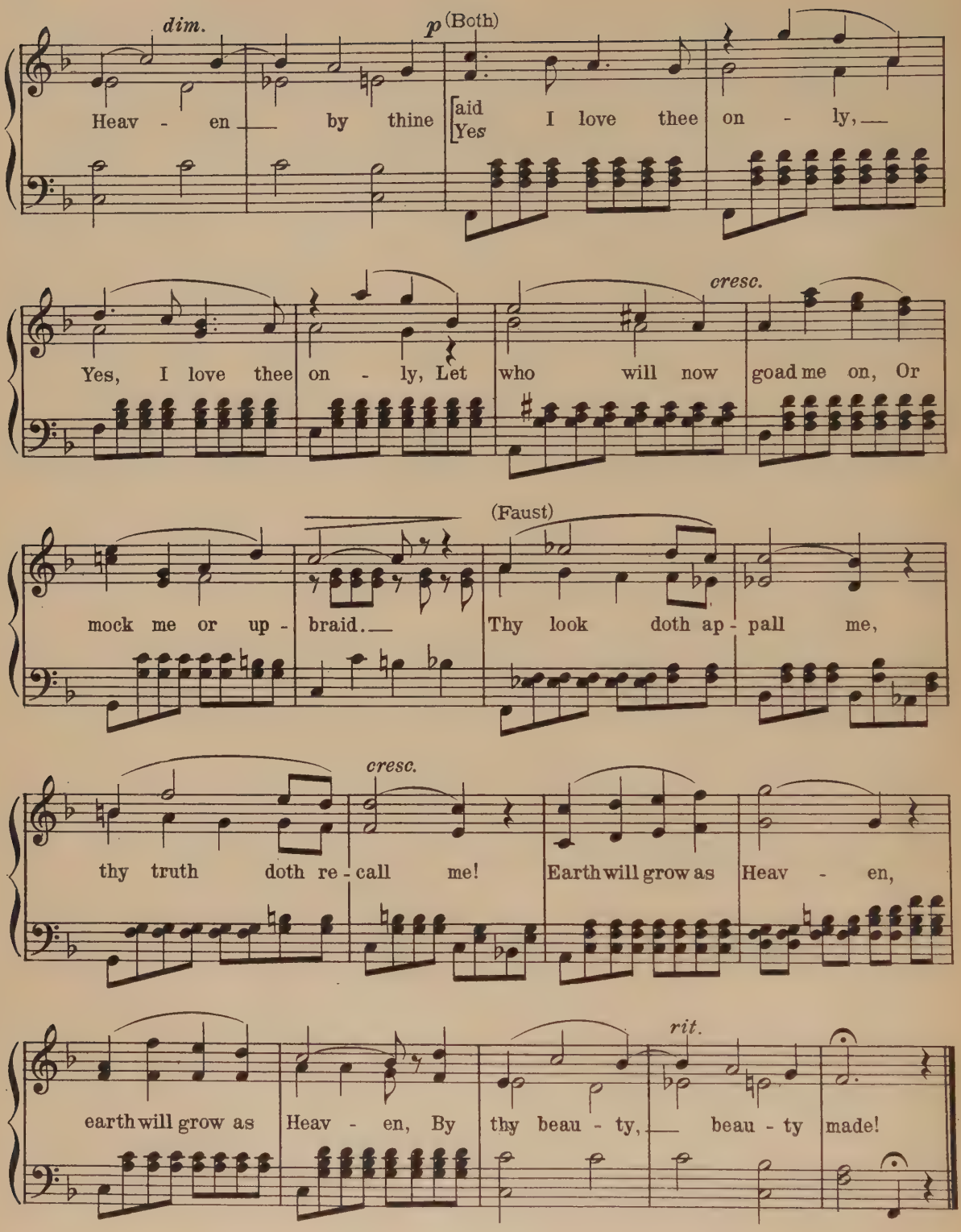
Valentine eagerly asks Siebel for news of Marguerite, and is overwhelmed with dismay when he reads the story of her disgrace in Seibel's evasive answers. He rushes at once to his home, only to find Mephistopheles, who has dragged Faust once again to the scene of ruin which he has wrought, singing an insulting serenade to Marguerite, accompanying himself on the guitar. Maddened with anger, Valentine runs his sword through the guitar and attacks both Faust and Mephistopheles, the result being that the power of the Evil One prevails, and Valentine is mortally wounded, whereupon both Faust and Mephistopheles hasten away. The noise of the combat brings Marguerite from the house, and in a dramatic close to the act, Valentine, unaware of the fact that his sister is the innocent victim of a Satanic power, curses Marguerite as he expires.

ACT V

The scene in the last act is laid in a prison in which Marguerite has been cast for having killed her child in a moment of mad despair. She lays asleep as Faust, attended always by the fiendish Mephistopheles, enters with the purpose of rescuing her from the scaffold to which she is condemned, the plan of the Evil One being to secure Marguerite's soul as well as that of Faust by preventing her from expiating her crime by suffering the penalty of death for it. The jailer has been drugged and is sleeping soundly as Faust rouses Marguerite. Her many troubles have unsettled the unfortunate girl's mind and when she sees Faust once again beside her, she imagines that everything is but an evil dream and sings with him the touching duet

* Ah! I Love Thee Only


Allegro non troppo
Sung by Marguerite and Faust
p (Marguerite)
ff
Ah! I love thee on - ly, love thee, love thee on - ly, Nor
p
cresc.
shame on the scaf - fold can make my heart a - fraid!
cresc.
Since thou cam'st to find me, no tears more shall blind me,
Take me up to Heav - en, take me up to Heav - en, To

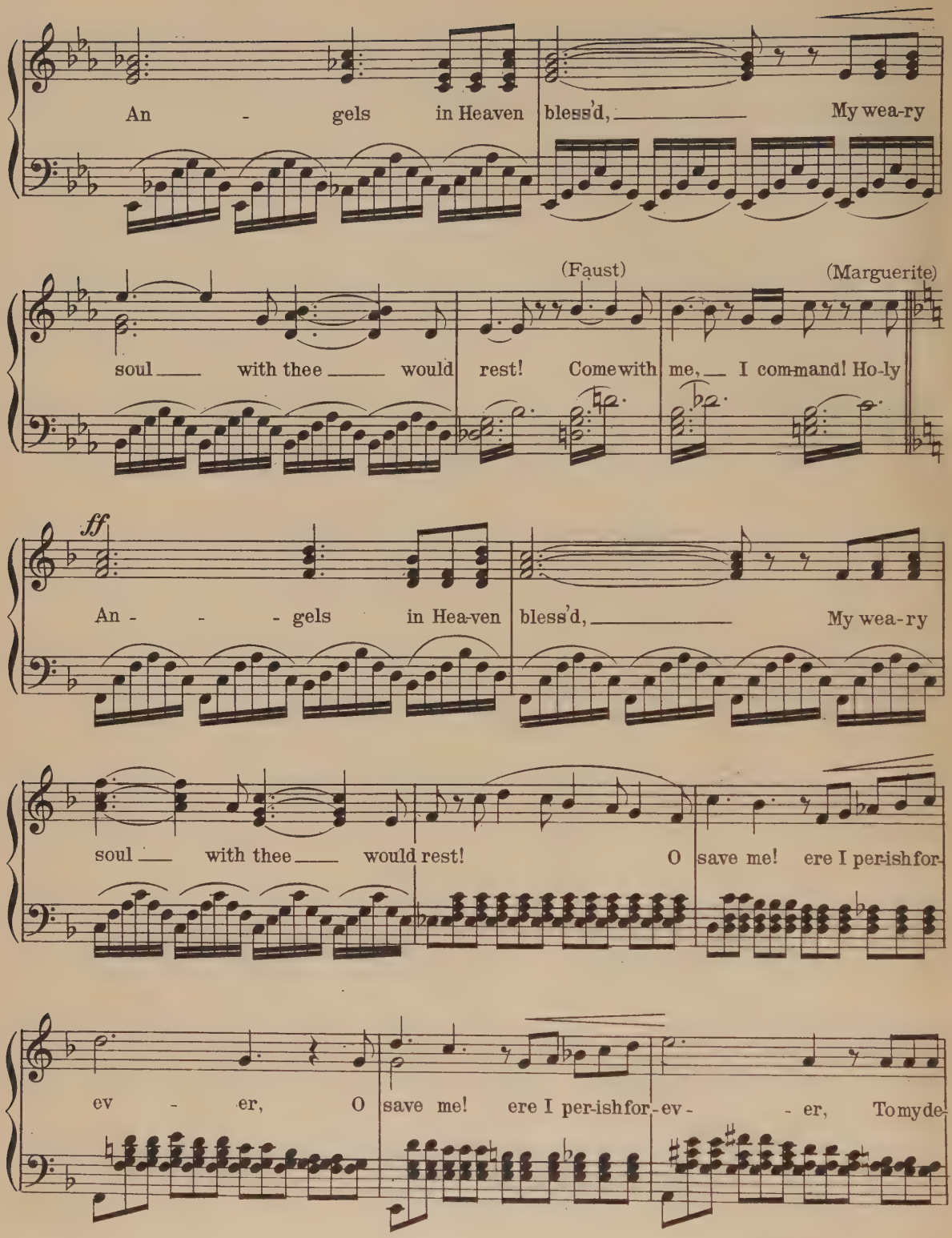

dim.
p (Both)
Heav - en by thine aid Yes I love thee on - ly,
Yes, I love thee on - ly, Let who will now
cresc.
goad me on, Or
(Faust)
mock me or up - braid. Thy look doth ap - pall me,
cresc.
thy truth doth re - call me! Earth will grow as Heav - en,
rit.
earth will grow as Heav - en, By thy beau - ty, beau - ty made!

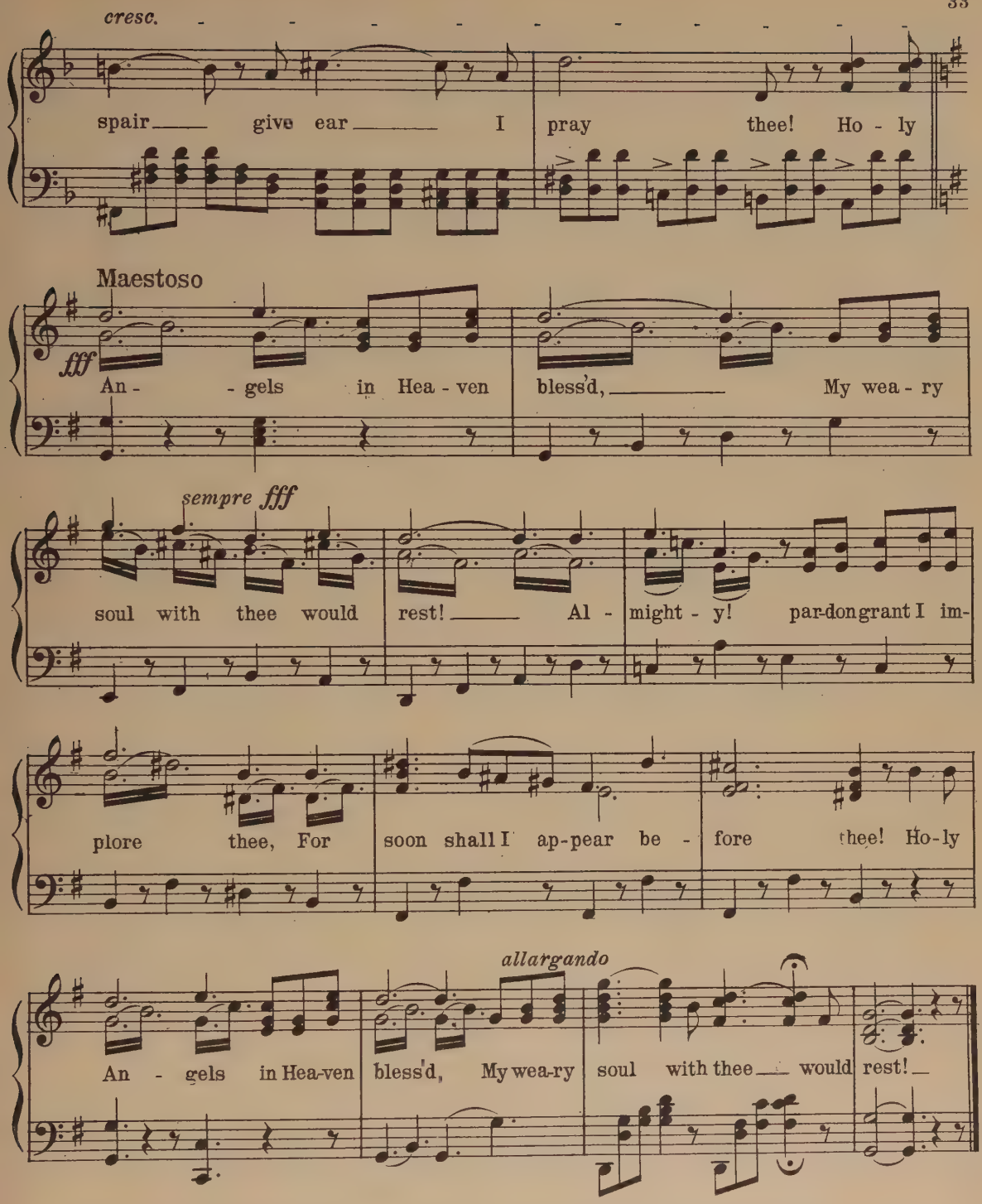
Once again her disordered imagination recalls the scene of their first meeting and the incidents of their brief but happy love-making. In vain Faust urges her to fly with him– but filled with sweet reminiscences she cannot grasp his plan until finally she sees standing back of Faust the foreboding figure of his Satanic Majesty, and leaping with one tremendous bound the gulf of comprehension, she realizes that the Evil One is the source of all her misfortunes. With a despairing cry, she throws herself upon her knees, and appeals to the mercy of the Almighty in the magnificently inspiring

* Holy Angels

Sung by Marguerite, Faust and Mephistopheles

Moderato maestoso
f Ho-ly An - - gels in Heaven bless'd, My weary
spi - rit with thee would rest! Great
cresc.
Hea - ven, par-don grant, I im - plore thee, For
dim.
soon shall I ap-pear be - fore thee! Ho - ly

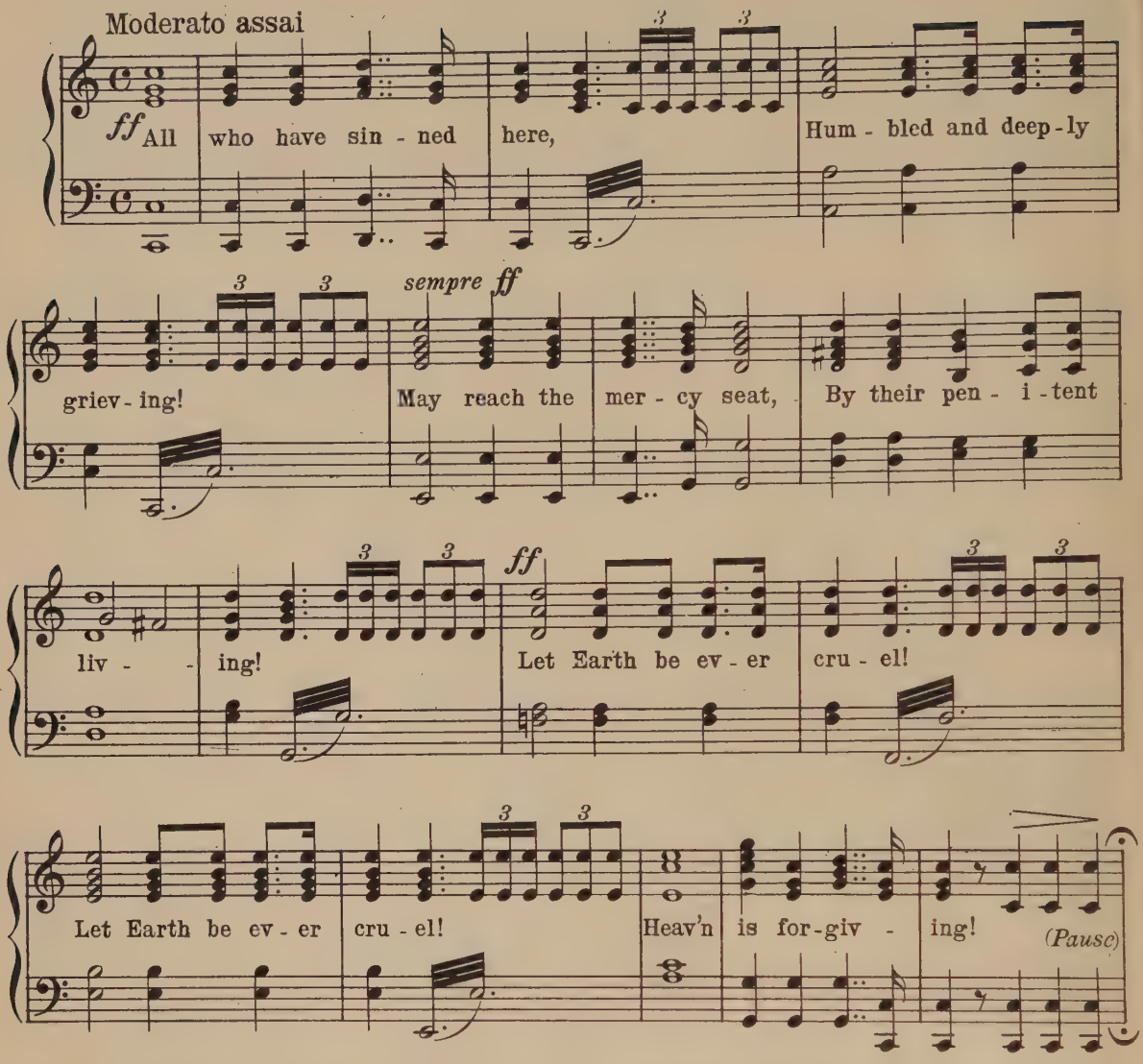

An - gels in Heaven bless'd, My wea-ry
(Faust)
(Marguerite)
soul with thee would rest! Come with me, I com-mand! Ho-ly
ff
An - - - gels in Hea-ven bless'd, My wea-ry
soul with thee would rest! O save me! ere I per-ish for-
ev - er, O save me! ere I per-ish for-ev - - er, To my de-


cresc.
spair give ear I pray thee! Ho - ly
Maestoso
fff
An - - gels in Hea - ven blessd, My wea - ry
sempre fff
soul with thee would rest! Al - might - y! par-don grant I im-
plore thee, For soon shall I ap-pear be - fore thee! Ho-ly
allargando
An - gels in Hea-ven blessd, My wea-ry soul with thee would rest!

The effort of this appeal results in Marguerite's strength giving way, and as she dies, Mephistopheles pronounces her damned, but a voice from the throne of the Almighty proclaims her pardoned and the celes-

tial choir chants the glorious

Easter Hymn


Moderato assai
ff All who have sin - ned here, Hum - bled and deep - ly
griev - ing!
sempre ff
May reach the mer - cy seat, By their pen - i - tent
liv - - ing!
ff
Let Earth be ev - er cru - el!
Let Earth be ev - er cru - el!
Heav'n is for - giv - ing!
(Pause)
p
dim et rit
pp

As this beautiful hymn ceases, the soul of Marguerite is borne up to Heaven by the angels, Faust falls on his knees to pray, and Mephistopheles crouches as the Archangel confronts him with the flaming sword of the Cross. The music sobs itself into silence as the curtain goes down on one of the most beautiful operatic scenes ever conceived by the mind of a great genius.

END OF THE OPERA

CARMEN

Libretto by H. Meilhac & L. Halévy — Music by Georges Bizet

CHARACTERS

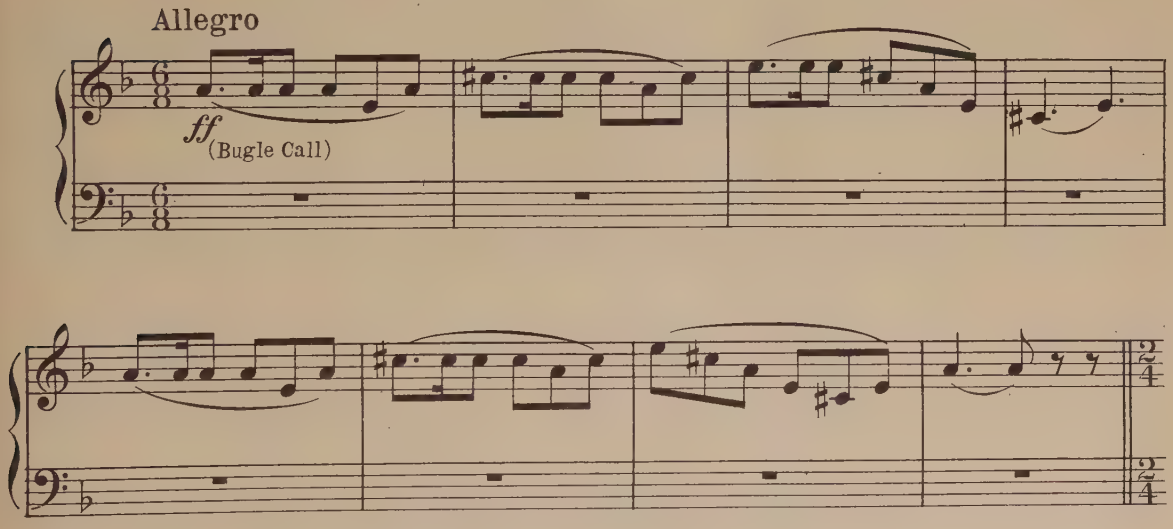
CARMEN, a cigarette girl
MICAELA, a village maiden
DON JOSÉ, a corporal
ESCAMILLO, a toreador
ZUNIGA, Don José's captain
LILLAS PASTIA, an innkeeper
FRASQUITA, MERCEDES } Gipsy girls

The scene is laid in and around Seville, Spain, about 1820

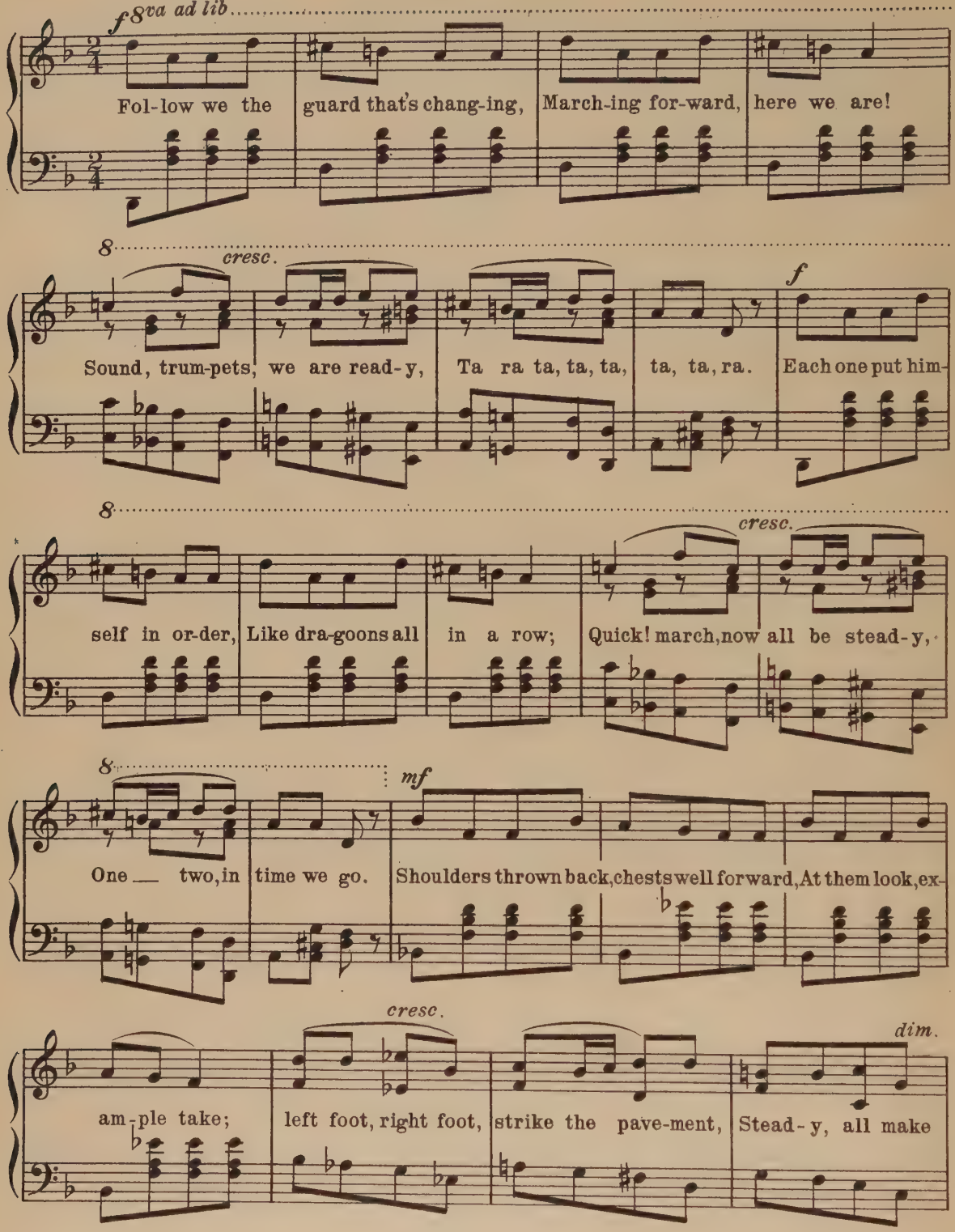
ACT I

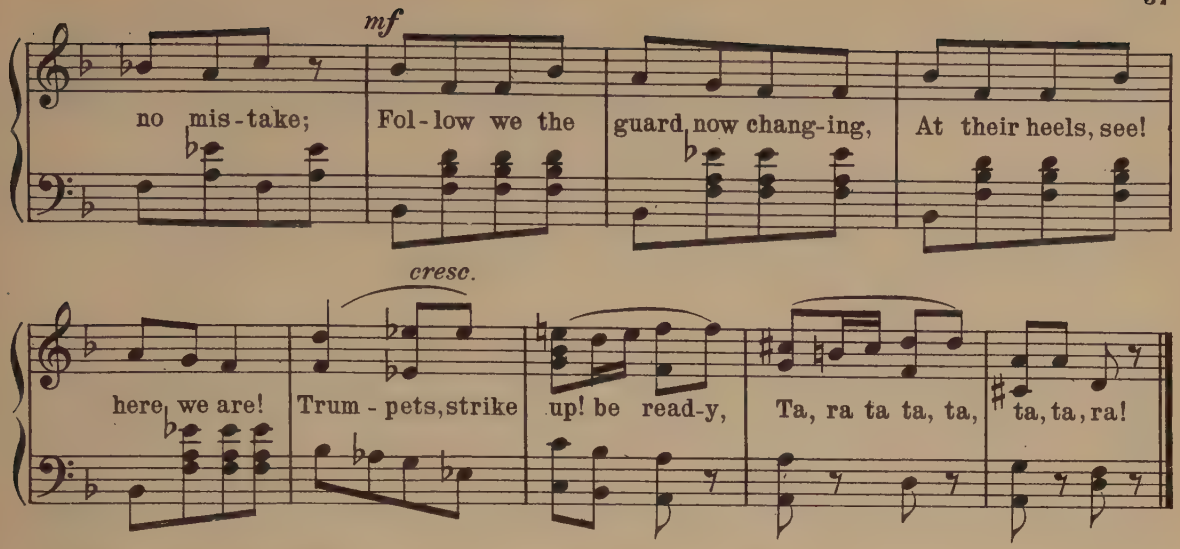
The first act is laid before the guard-house in a public square in Seville. Micaela, the village sweetheart of Don José, a corporal in the Spanish army, approaches a group of soldiers and asks the officer in charge where she can find him. The officer informs her that Don José will accompany the change of guard which takes place in a few moments, and asks her if she will wait for him. Being timid, she declines and goes away, saying that she will return. Just then the guard is heard approaching, accompanied by the usual enthusiastic mob of small boys, singing the inspiring

* Street-boys' Chorus



Allegro marcia

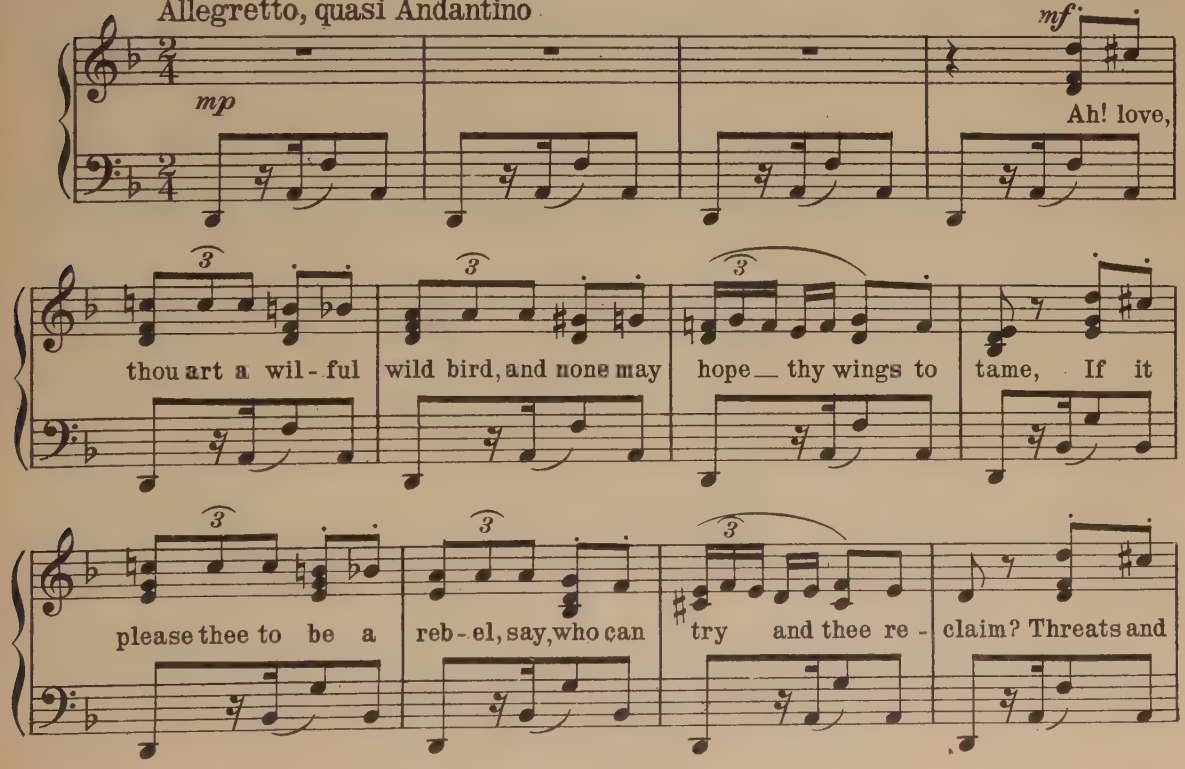

f 8va ad lib
Fol-low we the guard that's chang-ing, March-ing for-ward, here we are!
8
cresc.
f
Sound, trum-pets, we are read-y, Ta ra ta, ta, ta, ta, ta, ra. Each one put him-
8
cresc.
self in or-der, Like dra-goons all in a row; Quick! march, now all be stead-y,
8
mf
One — two, in time we go. Shoulders thrown back, chests well forward, At them look, ex-
cresc.
dim.
am-ple take; left foot, right foot, strike the pave-ment, Stead-y, all make

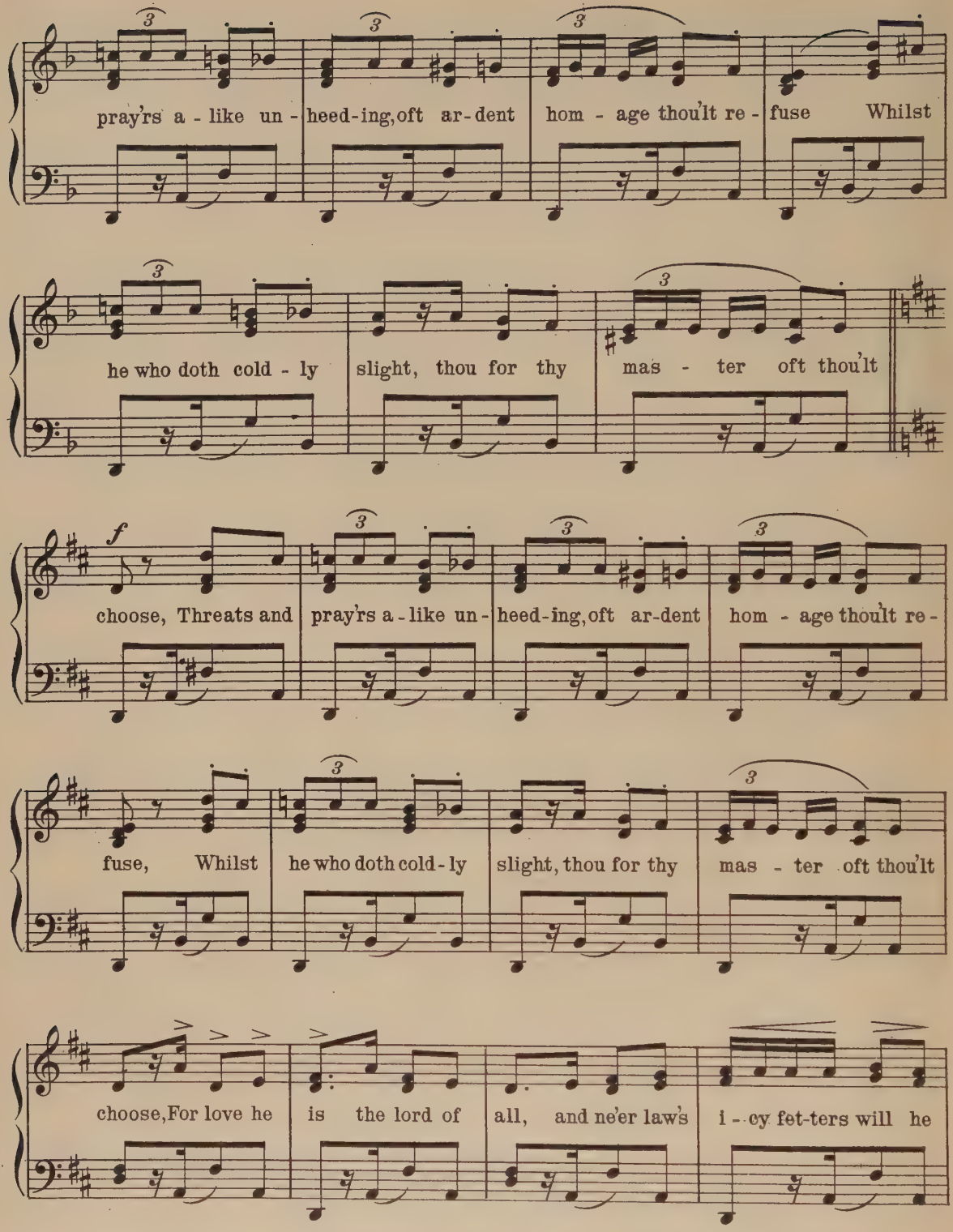


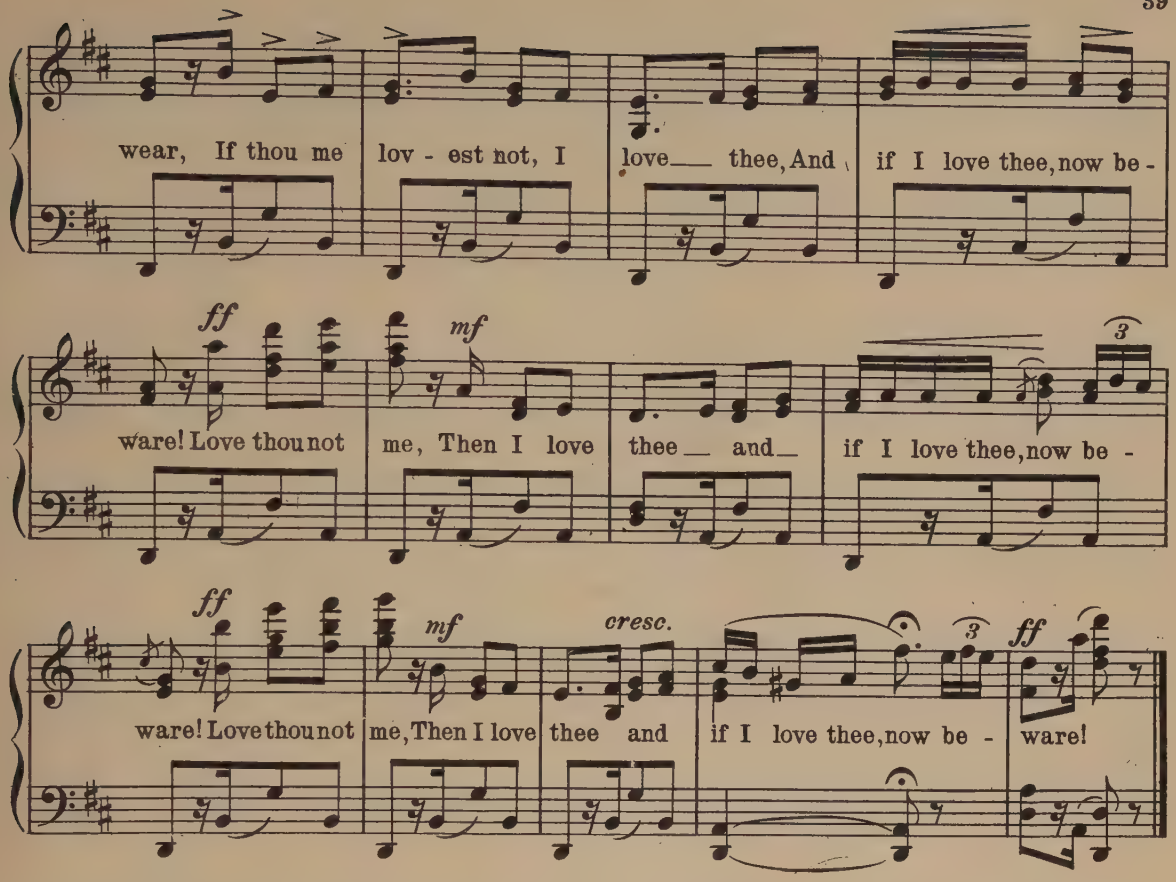
The new guard, commanded by Captain Zuniga and Don José, takes its place just as the noon-day bells strike and a crowd of girls pour out of the cigarette factory which is located directly opposite the guard-house. Among them is the coquettish Carmen, a cigarette-girl noted for her beauty, grace and vivacious wit, qualities which combine to make her an object of envy to the other girls and of admiration to the young men of Seville. Someone asks her to sing, and employing all the emotional attractive power which she possesses, she sings the seductive

* Habanera

Sung by Carmen

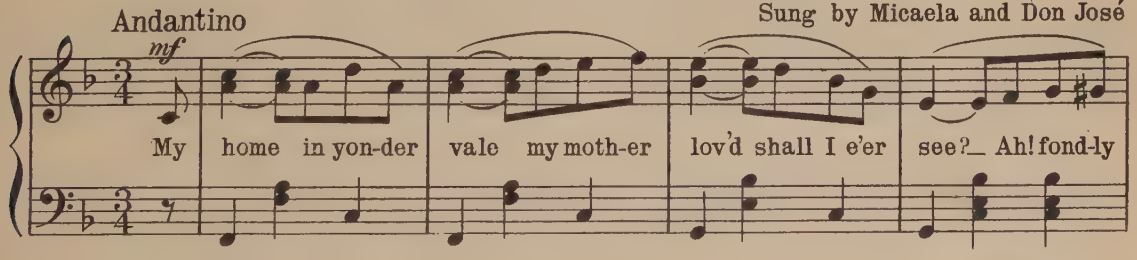


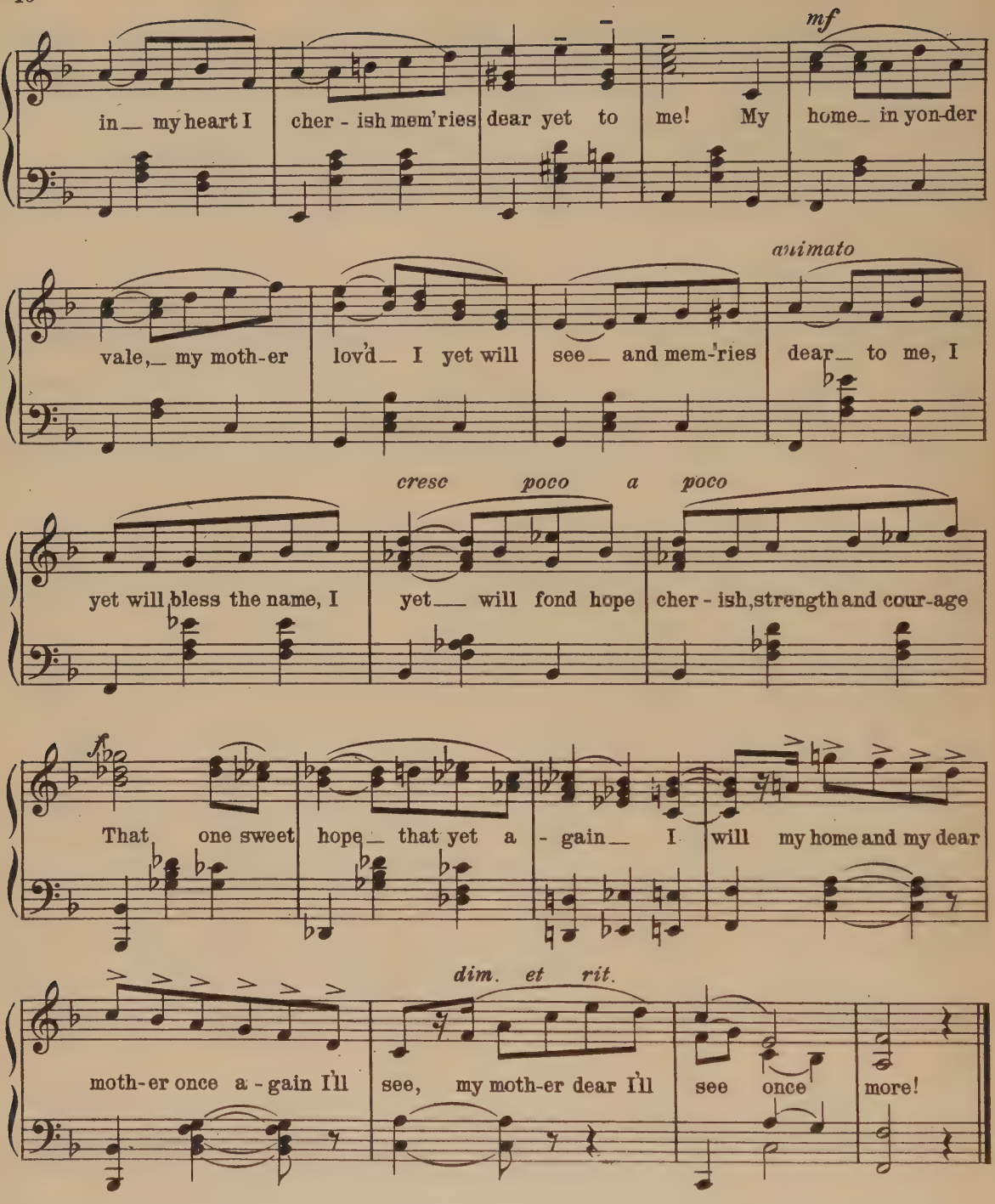

pray'rs a - like un - heed-ing, oft ar-dent hom - age thou'lt re - fuse Whilst
he who doth cold - ly slight, thou for thy mas - ter oft thou'lt
f
choose, Threats and pray'rs a - like un - heed-ing, oft ar-dent hom - age thou'lt re -
fuse, Whilst he who doth cold - ly slight, thou for thy mas - ter oft thou'lt
choose, For love he is the lord of all, and ne'er law's i - cy fet-ters will he


wear, If thou me lov - est not, I love thee, And if I love thee, now be -
ff
mf
ware! Love thou not me, Then I love thee and if I love thee, now be -
ff
mf
cresc.
ff
ware! Love thou not me, Then I love thee and if I love thee, now be - ware!

While she is singing this song, Don José, who is totally indifferent to her blandishments, because his heart is still with the little village maiden Micaela, sits whittling a stick, and Carmen, noticing his indifference, which greatly piques her, makes up her mind to arouse his interest by one bold stroke, and as she finishes the song, she throws the rose which has been nestling in her hair, directly at his feet, and with a most languishing glance, runs away with the other girls. Naturally Don José is astonished as he picks up the flower and is marvelling at the boldness of her act, when Micaela again enters. He greets her with the utmost warmth, inquiring after his mother and receiving with fond affection the message from her which Micaela has brought him, being particularly touched when the maiden imprints upon his brow the kiss which his mother had asked her to give him. The scene culminates in a beautiful duet entitled

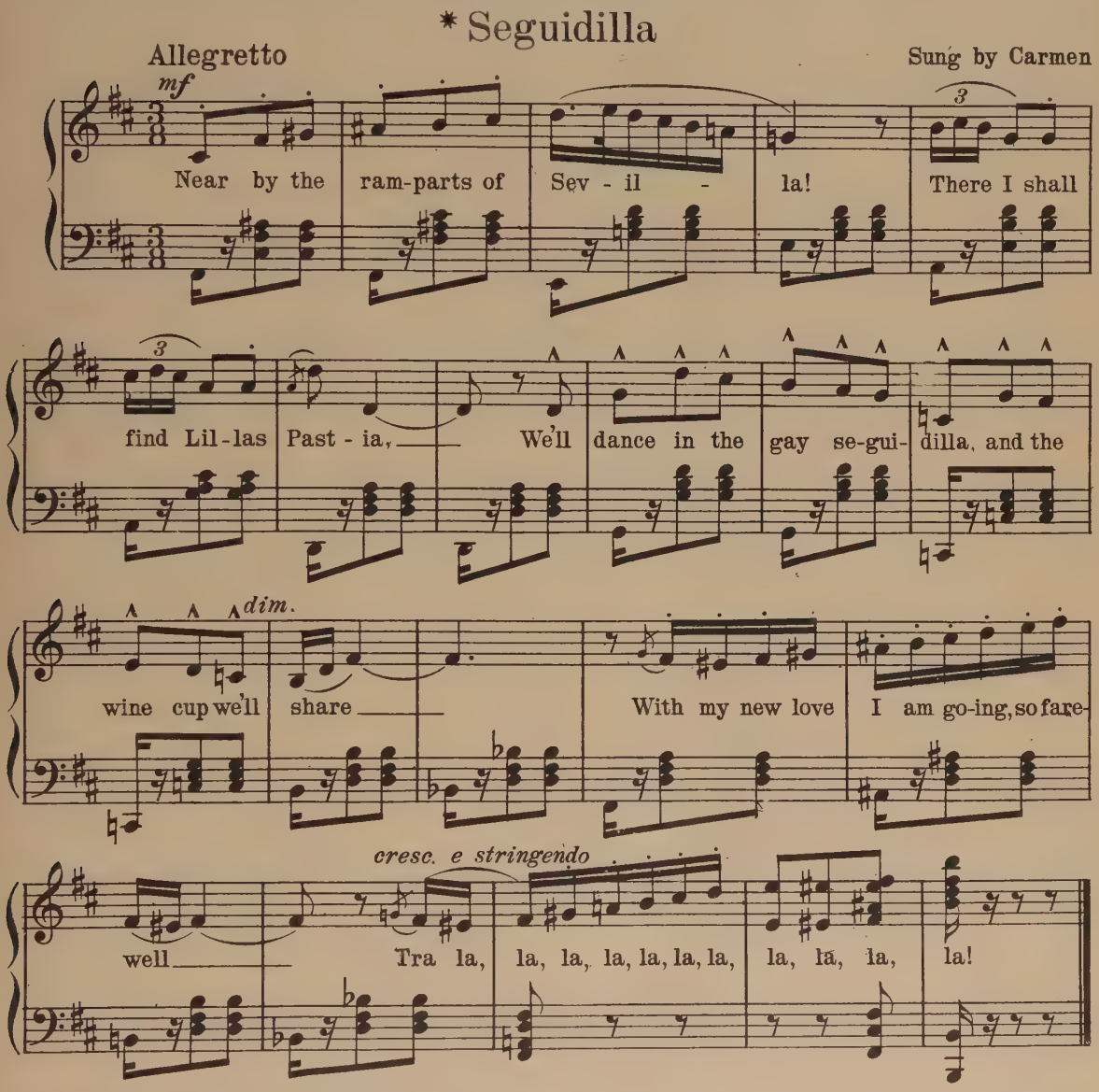
* My Home In Yonder Vale




mf
in my heart I cher - ish mem'ries dear yet to me! My home in yon-der
animato
vale, my moth-er lov'd I yet will see and mem-'ries dear to me, I
cresc poco a poco
yet will bless the name, I yet will fond hope cher - ish, strength and cour-age
That one sweet hope that yet a - gain I will my home and my dear
dim. et rit.
moth-er once a - gain I'll see, my moth-er dear I'll see once more!

Micaela goes away, promising to return again before she goes back to her native village. Suddenly, excited cries are heard proceeding from the cigarette factory and some of the soldiers, headed by Captain Zuniga and Don José, rush into the factory, bringing out Carmen, surrounded by a group of excited girls. Questioning reveals the fact that Carmen has stabbed and seriously wounded one of the en-

vious girls who has presumed to taunt her regarding some personal matter, and Captain Zuniga puts her in charge of Don José, instructing him to conduct her to the City Prison at the next change of the guard. Carmen, who feels sure that she has made an impression upon Don José by throwing him the rose from her hair, at once starts her blandishments as soon as they are alone, but for a time in vain. Finally she starts to hum a very enticing melody, and upon Don José commanding her to be silent, she laughs at him, and poising herself with castanets in hand, she sings the ravishing "Seguidilla" a portion only of which is given here, as its vocal difficulties make it only useful as a stage song.


* Seguidilla
Allegretto
Sung by Carmen
mf
Near by the ram-parts of Sev - il - la! There I shall
find Lil-las Past - ia, We'll dance in the gay se-gui- dilla, and the
dim.
wine cup we'll share With my new love I am go-ing, so fare-
cresc. e stringendo
well Tra la, la, la, la, la, la, la, la, la, la!

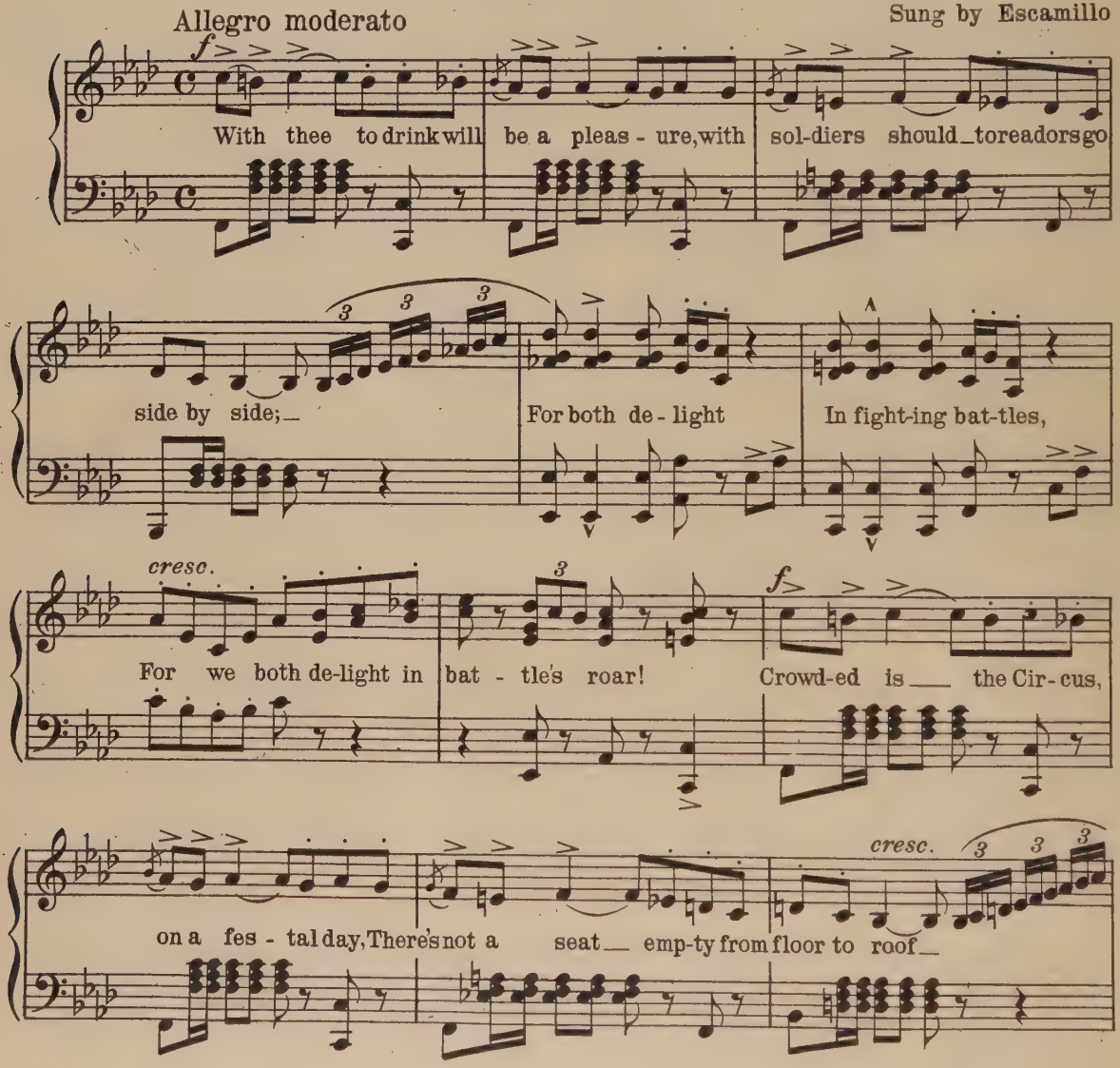
In this song, Carmen tells Don José with the boldest effrontery that she has discarded all her other lovers, that she is infatuated with him and wishes him to accompany her to the festivities at Lillas Pastia's inn, a noted resort on the outskirts of Seville where singing and dancing are the order of the day. Don José succumbs to the enticing picture of dual happiness which she portrays, and he finally agrees to per-

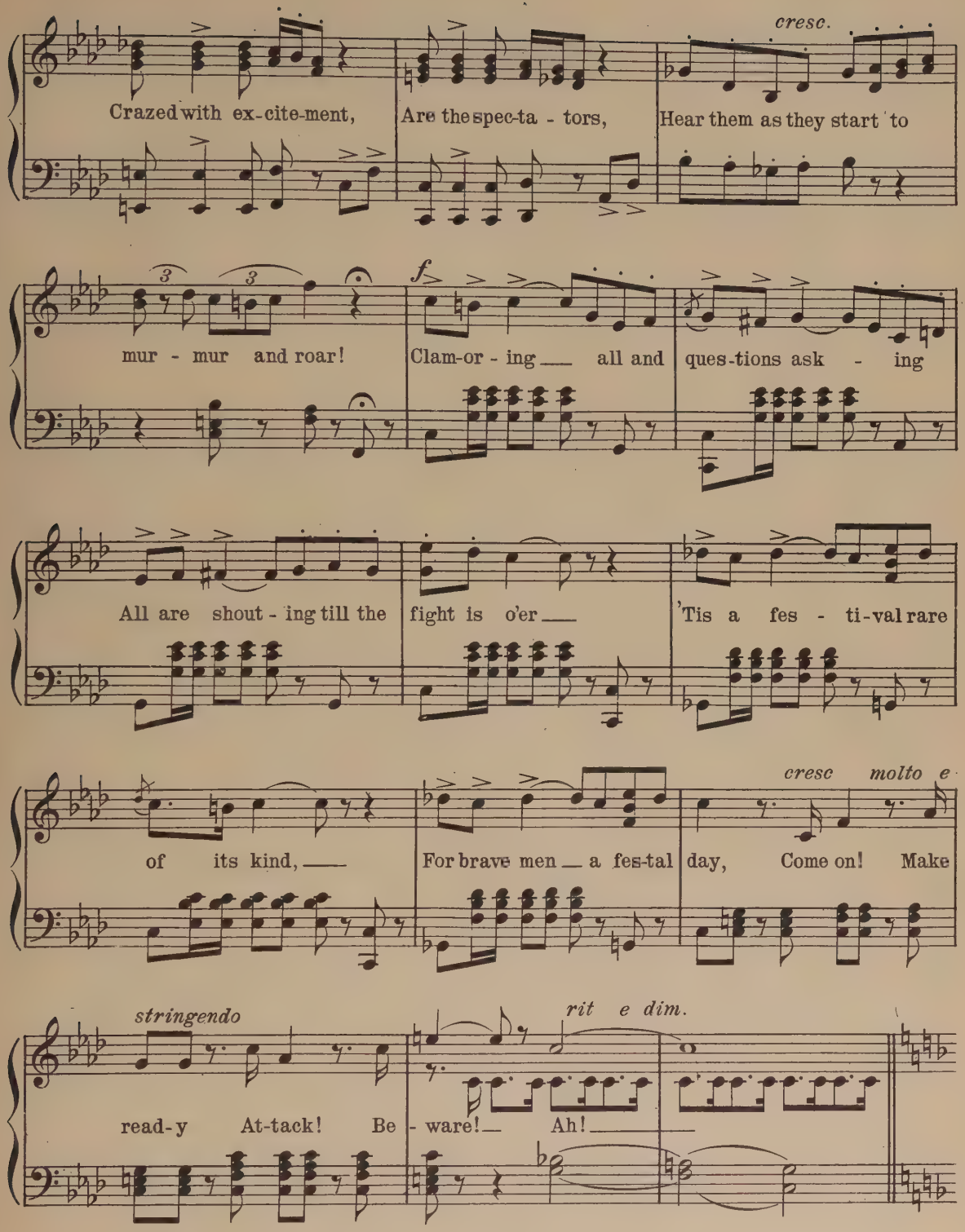
mit her to escape when the change of guard takes place. She accomplishes this by apparently pushing him aside and escaping into the crowd, but Don José is forced to bear the brunt of his carelessness from an official point of view by being imprisoned for two months.

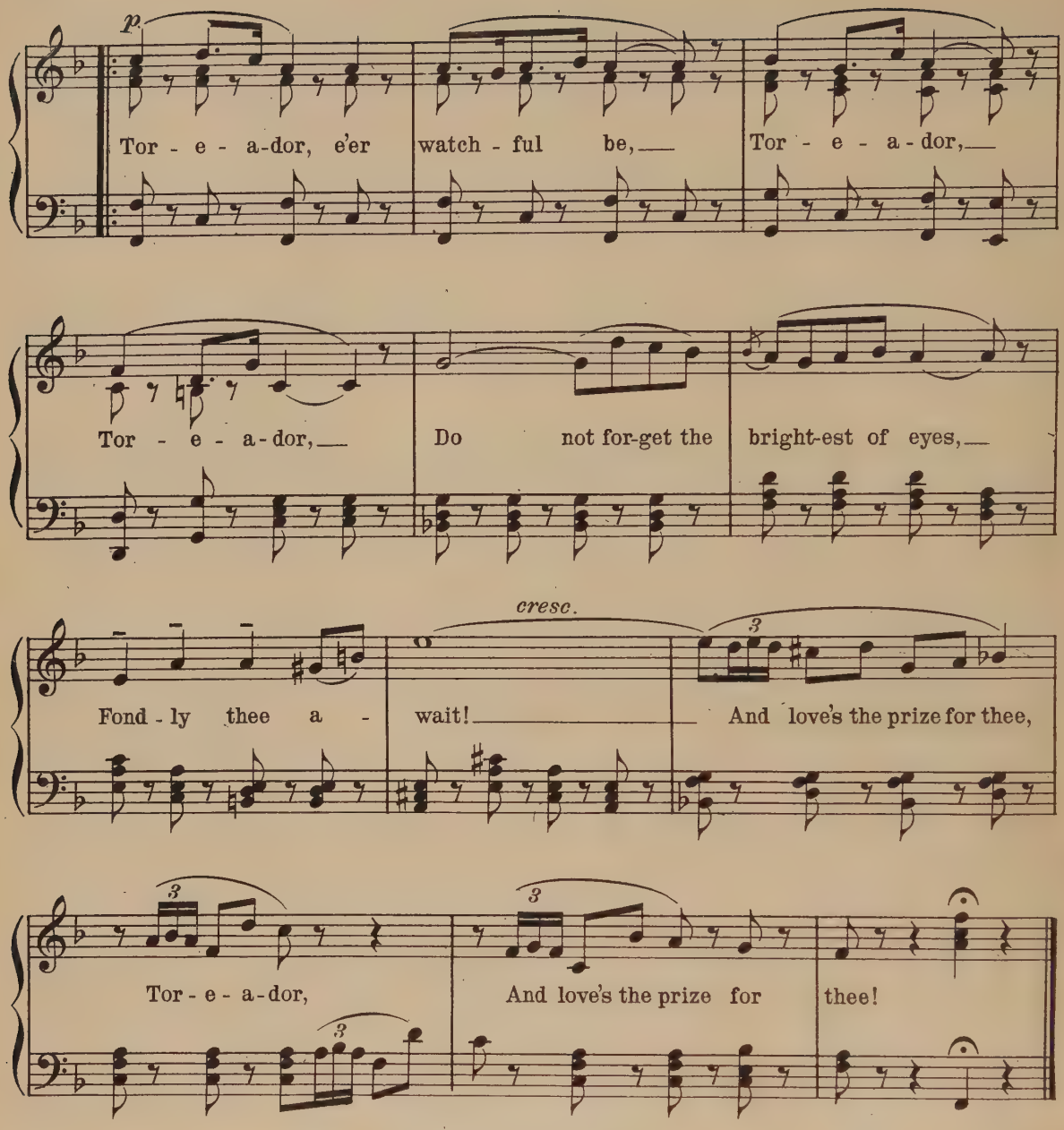
ACT II

The entire act takes place two months later in the main room of Lillas Pastia's inn. Carmen is expecting Don José, who has just been released from prison, her love for him, in view of his great personal sacrifice, being still uppermost. While she is waiting, Escamillo, the celebrated toreador, who is at that moment the rage of all Seville and the idol of the ladies, enters and sings his inspiring and extremely vain

* Toreador Song


Allegro moderato
Sung by Escamillo
f
With thee to drink will be a pleas - ure, with sol-diers should_toreadors go
side by side;_
For both de - light
In fight-ing bat-tles,
cresc.
For we both de-light in bat - tle's roar!
f
Crowd-ed is___ the Cir-cus,
cresc.
on a fes - tal day, There's not a seat___ emp-ty from floor to roof___


cresc.
Crazed with ex-cite-ment, Are the spec-ta - tors, Hear them as they start to
f
mur - mur and roar! Clam-or - ing all and ques-tions ask - ing
All are shout - ing till the fight is o'er 'Tis a fes - ti-val rare
cresc molto e
of its kind, For brave men a fes-tal day, Come on! Make
stringendo
rit e dim.
read-y At-tack! Be - ware! Ah!


p.
Tor - e - a-dor, e'er watch - ful be,
Tor - e - a-dor,
Tor - e - a-dor,
Do not for-get the bright-est of eyes,
cresc.
Fond - ly thee a - wait!
And love's the prize for thee,
Tor - e - a-dor,
And love's the prize for thee!

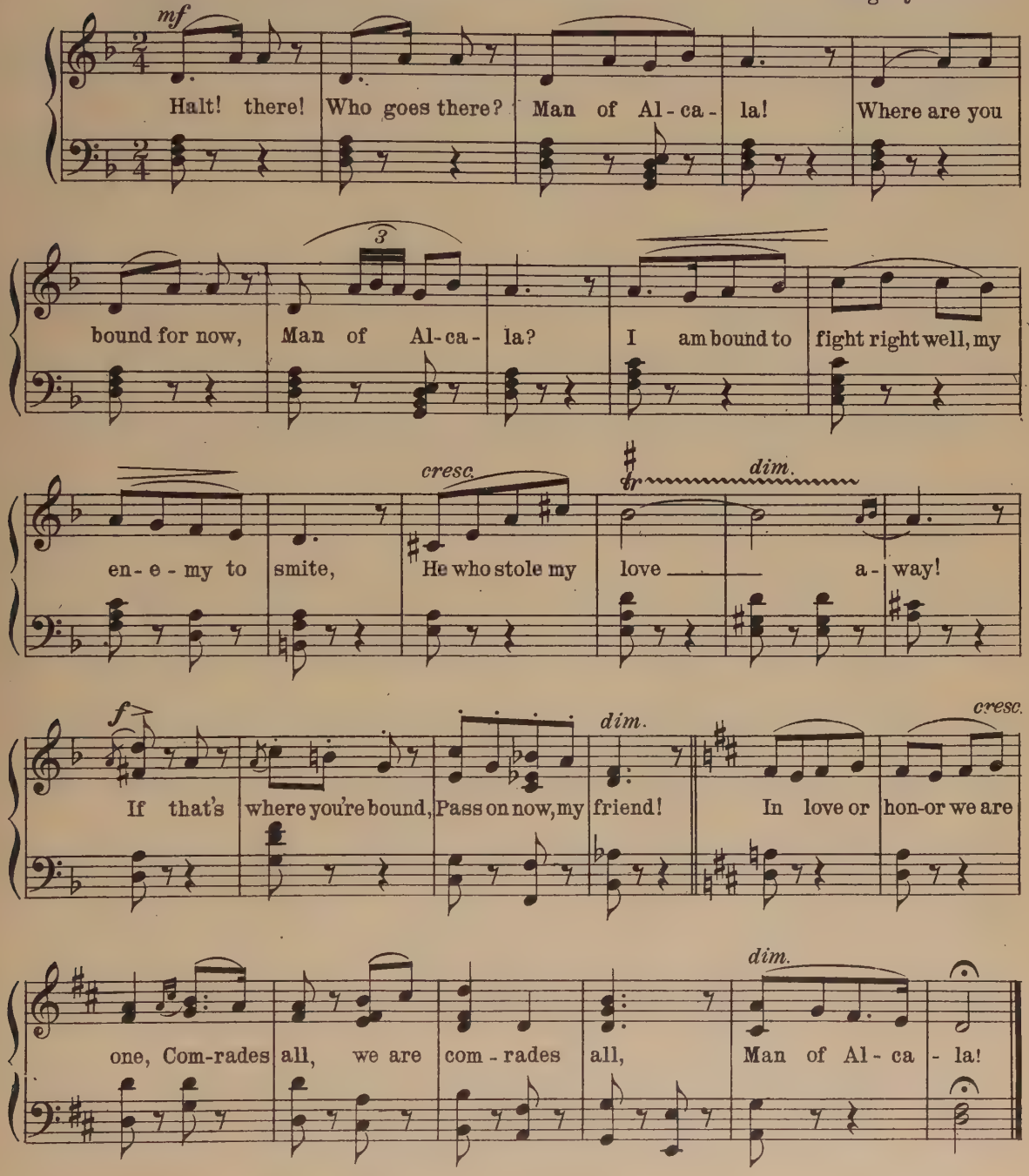
Carmen, who is readily flattered by admiration, is not at all displeased by the adoring looks which the handsome Escamillo casts in her direction, and while she gives a noncommittal reply to his fervent protestations of undying devotion at first sight, she manages to convey the impression that love's labor will not be all in vain for him. After the toreador and his companions depart, several of Carmen's gipsy friends who are about to go up into the mountains on a smuggling expedition, ask her to accompany them that night, but she declines on the ground that she has to remain to meet Don José. The gipsies then suggest

that she induce Don José to desert and join them as a member of the band, and while she does not believe this is possible to accomplish, she agrees to try to win him over. In a few moments, Don José is heard approaching singing the famous dragoon song entitled

* Man of Alcala

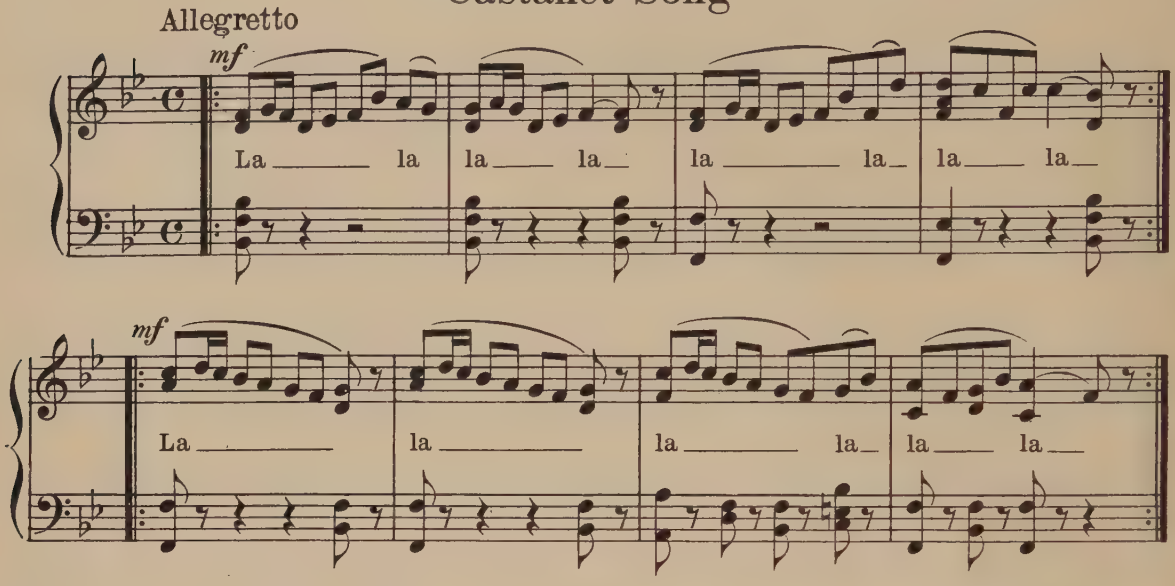
Allegro moderato

Sung by Don José


mf
Halt! there! Who goes there? Man of Al-ca-la! Where are you
3
bound for now, Man of Al-ca-la? I am bound to fight right well, my
cresc.
dim.
en-e-my to smite, He who stole my love a-way!
f
dim.
cresc.
If that's where you're bound, Pass on now, my friend! In love or hon-or we are
dim.
one, Com-rades all, we are com-rades all, Man of Al-ca-la!

Don José enters and very naturally his greeting is most enthusiastic and Carmen's manner most winning. After a few minutes' conversation, in the course of which he cannot be persuaded to desert home and country for her, she tells him that she is going to sing and dance for him and thereupon commences her ravishing

* Castanet Song



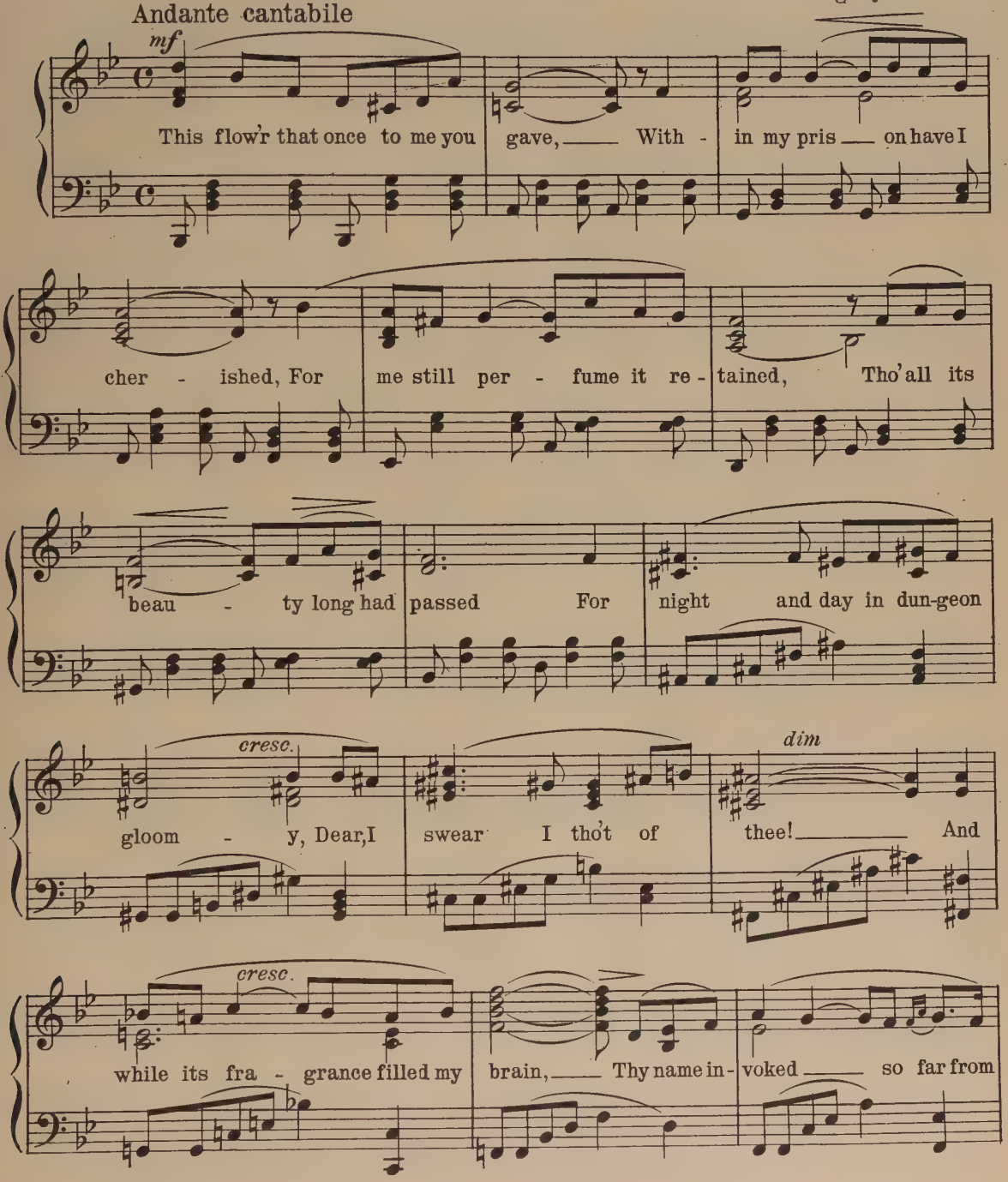
As she sings, the bugles are heard sounding the call to barracks and Don José starts to buckle on his belt and sword, but stands undecided as she continues to dance and sing, even while the bugles sound.

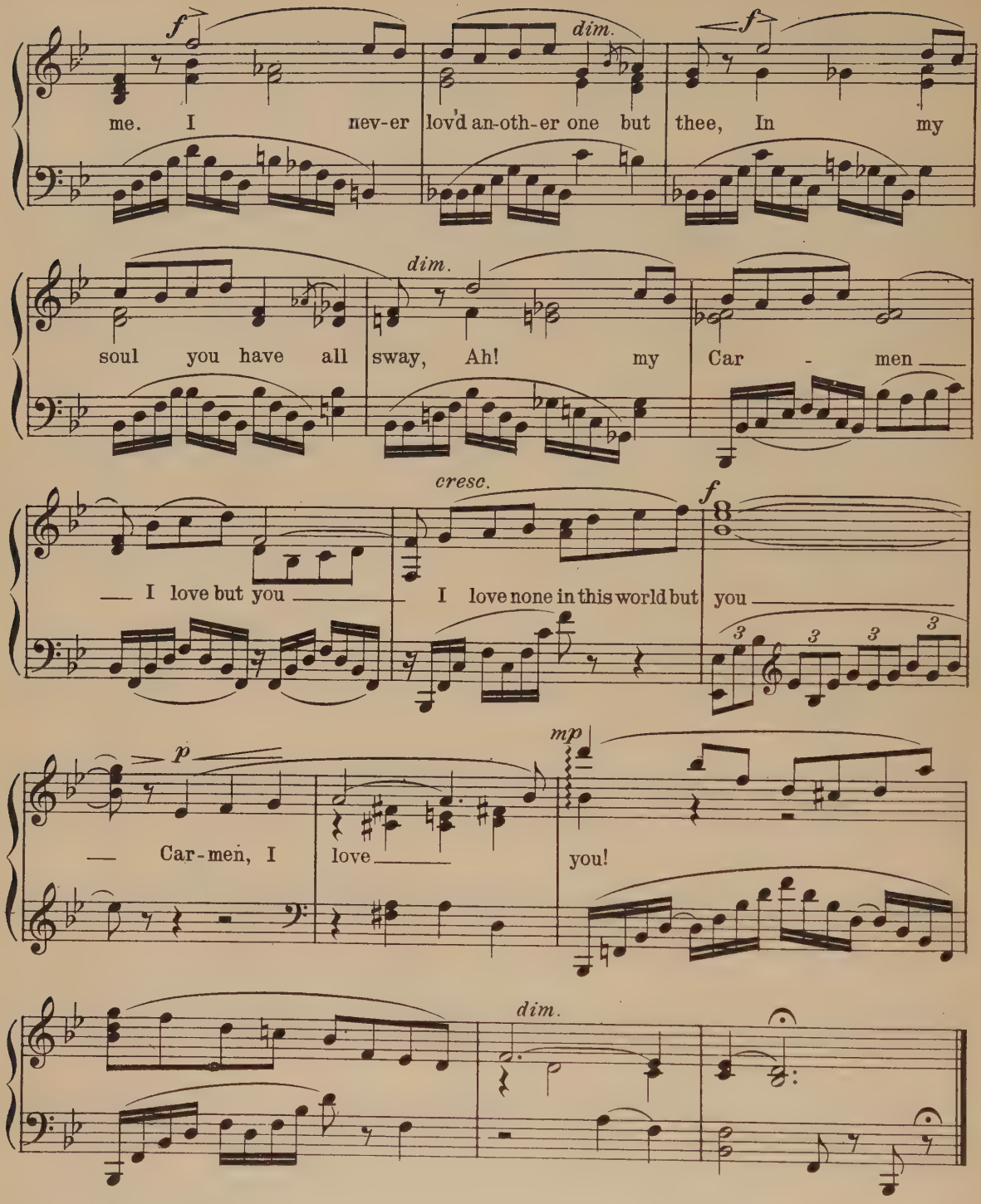
At the conclusion of her song, Carmen finds Don José still bound to be true to his flag and country, and when she reproaches him with not having the love that he should have for her, he takes from near

his breast the flower that she threw at him two months before, and showing it to her, sings the most melodious song in the whole opera entitled

* This Flow'r That Once To Me You Gave

Sung by Don José


Andante cantabile
mf
This flow'r that once to me you gave, With - in my pris - on have I
cher - ished, For me still per - fume it re - tained, Tho' all its
beau - ty long had passed For night and day in dun-geon
cresc.
gloom - y, Dear, I swear I tho't of
dim
thee! And
cresc.
while its fra - grance filled my brain, Thy name in - voked so far from



Finding that she is still unmoved by his appeal to permit him to retain his honor and manhood, Don José resolves to leave her, but just as he starts to go away, in walks Captain Zuniga, who has also been very much smitten with the charms of Carmen and he takes it upon himself to order Don José back to

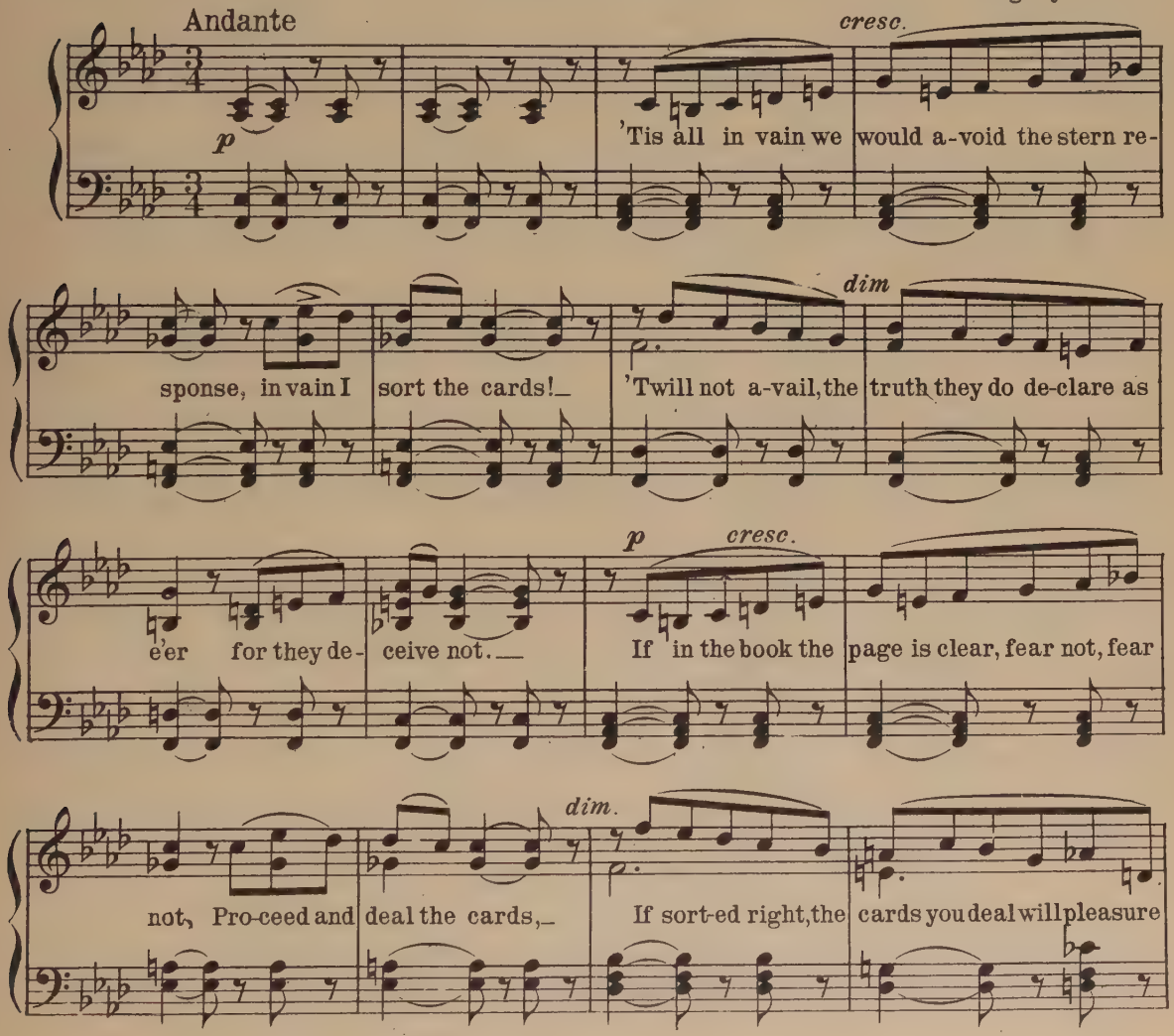
the barracks in a very insulting way. This results in a quarrel, during which Don José strikes his superior officer, and realizing then that return to his regiment means court-martial and death, he joins the gipsy band and goes off with them to their mountain retreat.

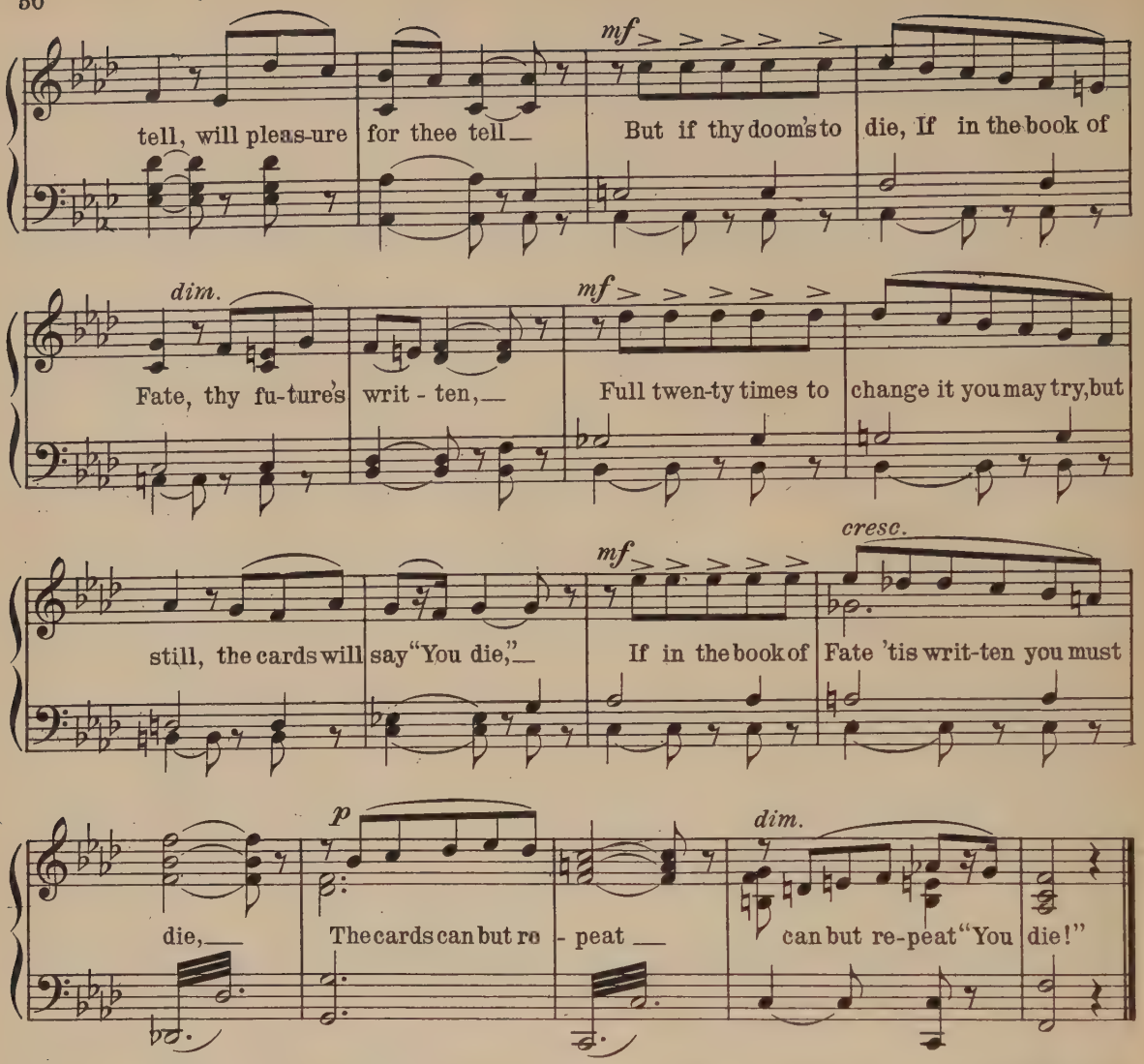
ACT III

This act takes place in the smugglers' retreat high up in the mountains near Seville. The entire band of gipsies are either stretched out upon the ground amusing themselves in various ways or engaged in bringing in packages of smuggled goods. Both Carmen and Don José are there, but it is plain to be seen that Don José, who at heart is still a man, is grieving deeply over the altered circumstances of his life. Carmen joins in a game of cards to have her fortune told and as the card whose face means death turns up invariably for her, she realizes that some grave unknown peril is imminent, but with the characteristic indifference of her nature, she voices her utter disregard of the future in a song entitled

*'Tis All In Vain

Sung by Carmen


Andante
p
cresc.
'Tis all in vain we would a-void the stern re-
dim
sponse, in vain I sort the cards!_ 'Twill not a-vail, the truth they do de-clare as
p cresc.
e'er for they de- ceive not._ If in the book the page is clear, fear not, fear
dim.
not, Pro-ceed and deal the cards,_ If sort-ed right, the cards you deal will pleasure

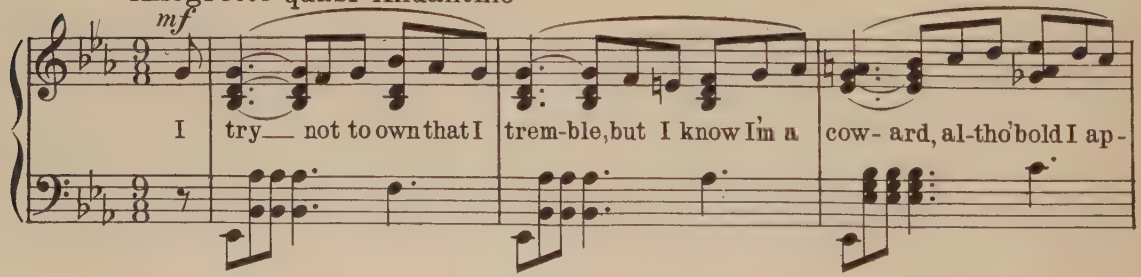

mf
tell, will pleas-ure for thee tell_
But if thy doom's to die, If in the book of
dim.
mf
Fate, thy fu-ture's writ - ten,_
Full twen-ty times to change it you may try, but
mf
cresc.
still, the cards will say "You die,"_
If in the book of Fate 'tis writ-ten you must
p
dim.
die,_
The cards can but re - peat _
can but re-peat "You die!"

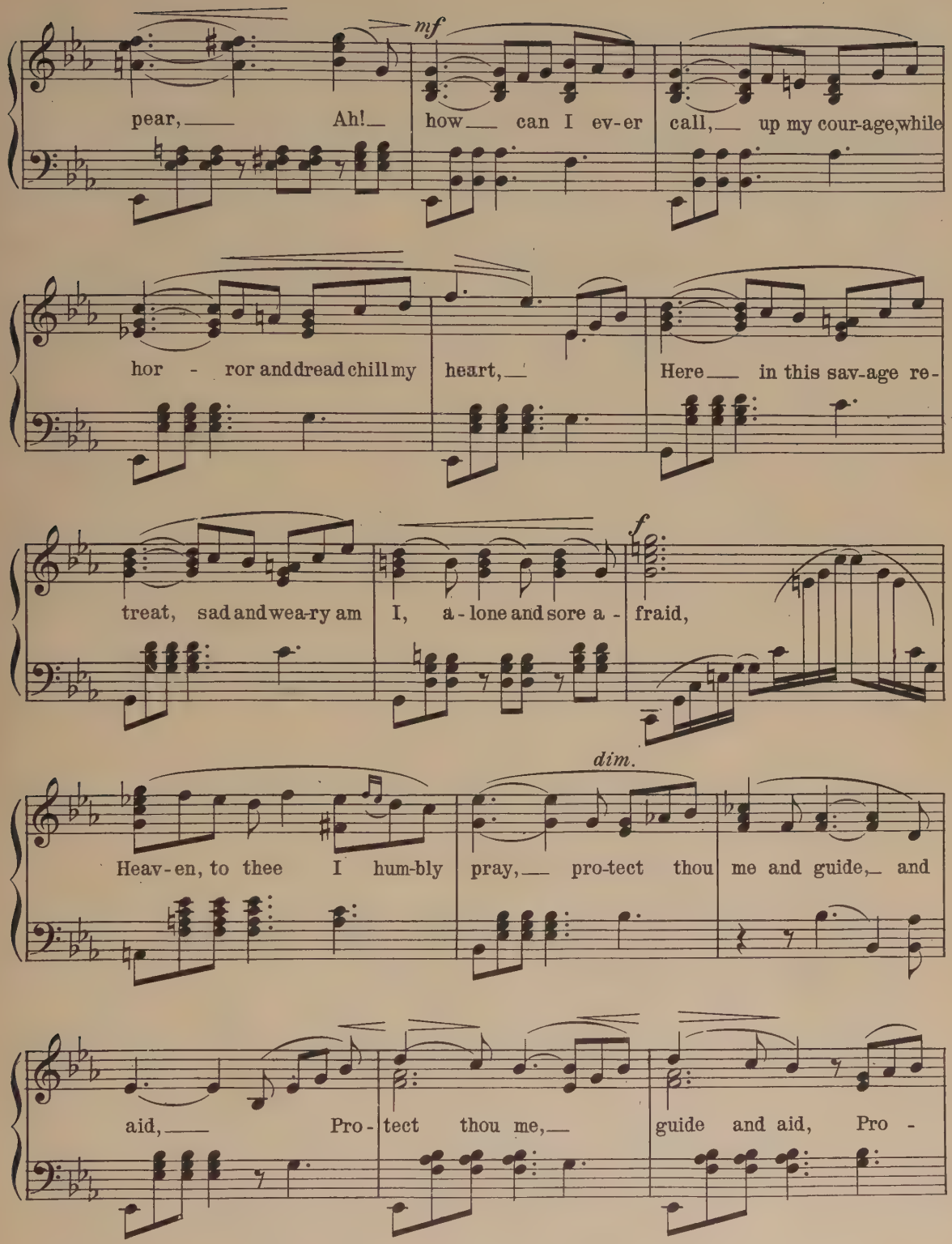
The gipsies, including both Carmen and Don José, then go away to attend to various duties in connection with their smuggling operations, and Micaela then enters. After looking anxiously around to see if she can find Don José, she sings her touching air

* I Try Not To Own That I Tremble

Allegretto quasi Andantino

Sung by Micaela



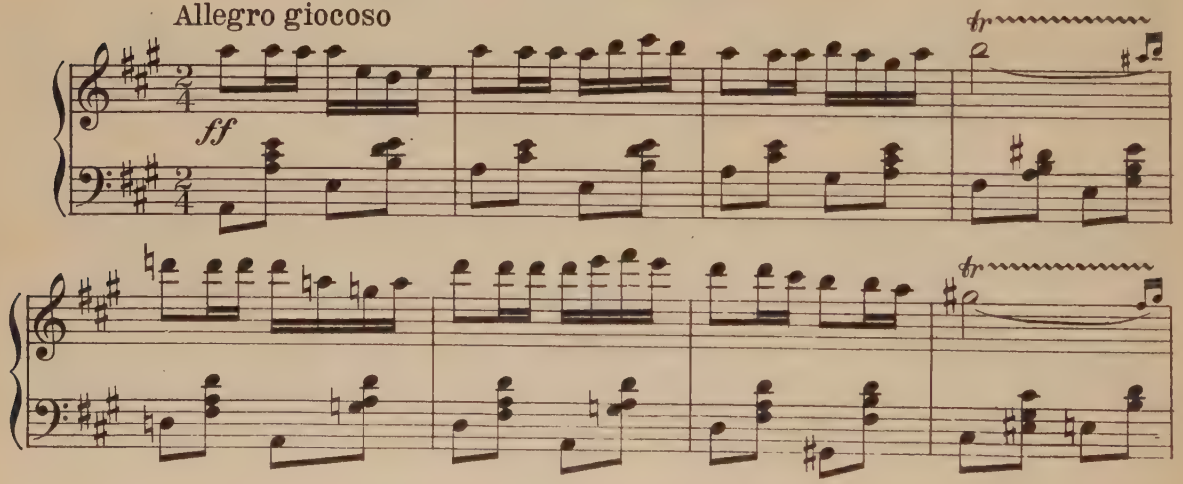

mf
pear, Ah! how can I ev-er call, up my cour-age, while
hor - ror and dread chill my heart, Here in this sav-age re-
treat, sad and wea-ry am I, a-lone and sore a - fraid,
f
dim.
Heav-en, to thee I hum-bly pray, pro-tect thou me and guide, and
aid, Pro - tect thou me, guide and aid, Pro -

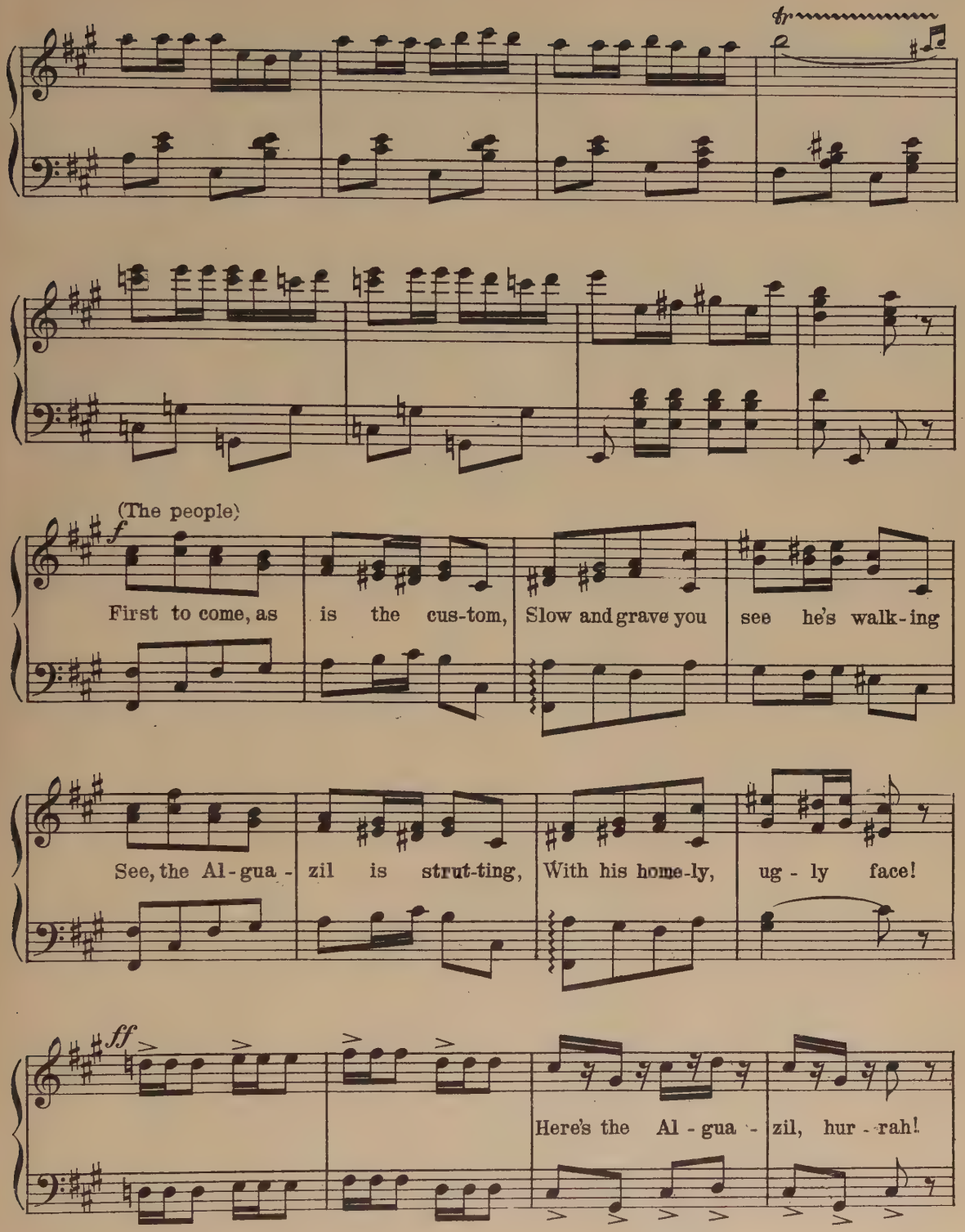
Don José, returning shortly, challenges a stranger who proves to be Escamillo, the toreador, in search of Carmen, whom he is bound to possess. Not knowing that the man who confronts him is Carmen's accepted lover, he tells Don José that he is infatuated with Carmen and the gipsies rush in just in time to prevent a duel. Carmen, however, shows plainly her feeling for the toreador and receives a significant warning from Don José that if she plays him false, after virtually destroying his whole life, she must take the consequences. Just then Micaela enters, having sought Don José to beseech him to come back home and see his mother. Jealous of Escamillo and Carmen, and fearful of what may happen in his absence, he at first refuses but finally decides to go when Micaela tells him his mother is dying. Before departing however, he warns Carmen that vengeance will be his should she break her faith with him, but it can easily be imagined that his words have little or no effect upon her.

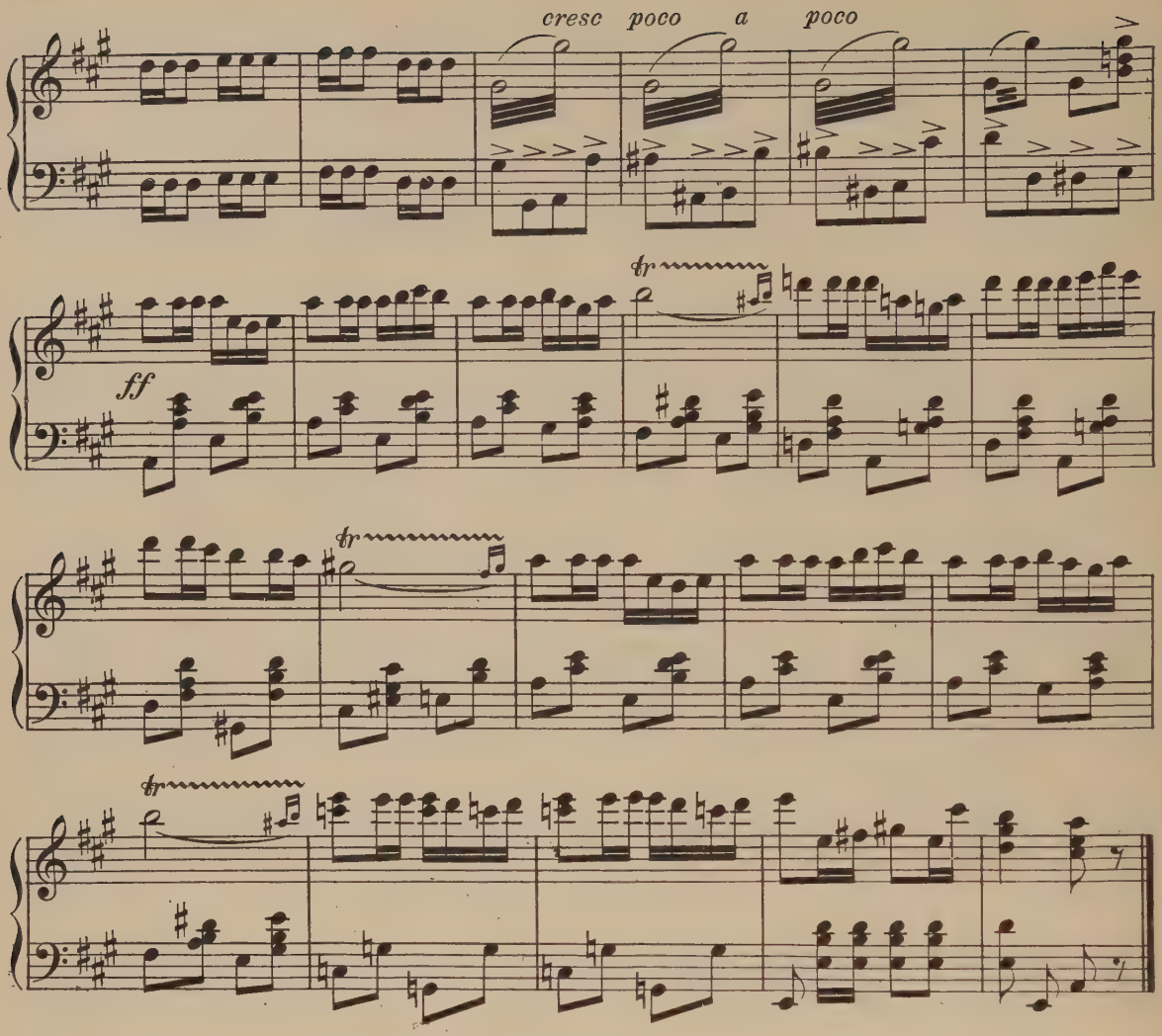
ACT IV

This act takes place in a public square in Seville immediately in front of the Arena where the bull fights are conducted. The square is alive with people intent on attending the bull fight, and the bull fighters make their entrance on the way to the Arena to the inspiring strains of the

* March of the Toreadors




tr
(The people)
f
First to come, as is the cus-tom, Slow and grave you see he's walk-ing
See, the Al-gua-zil is strut-ting, With his home-ly, ug-ly face!
ff
Here's the Al-gua-zil, hur-rah!

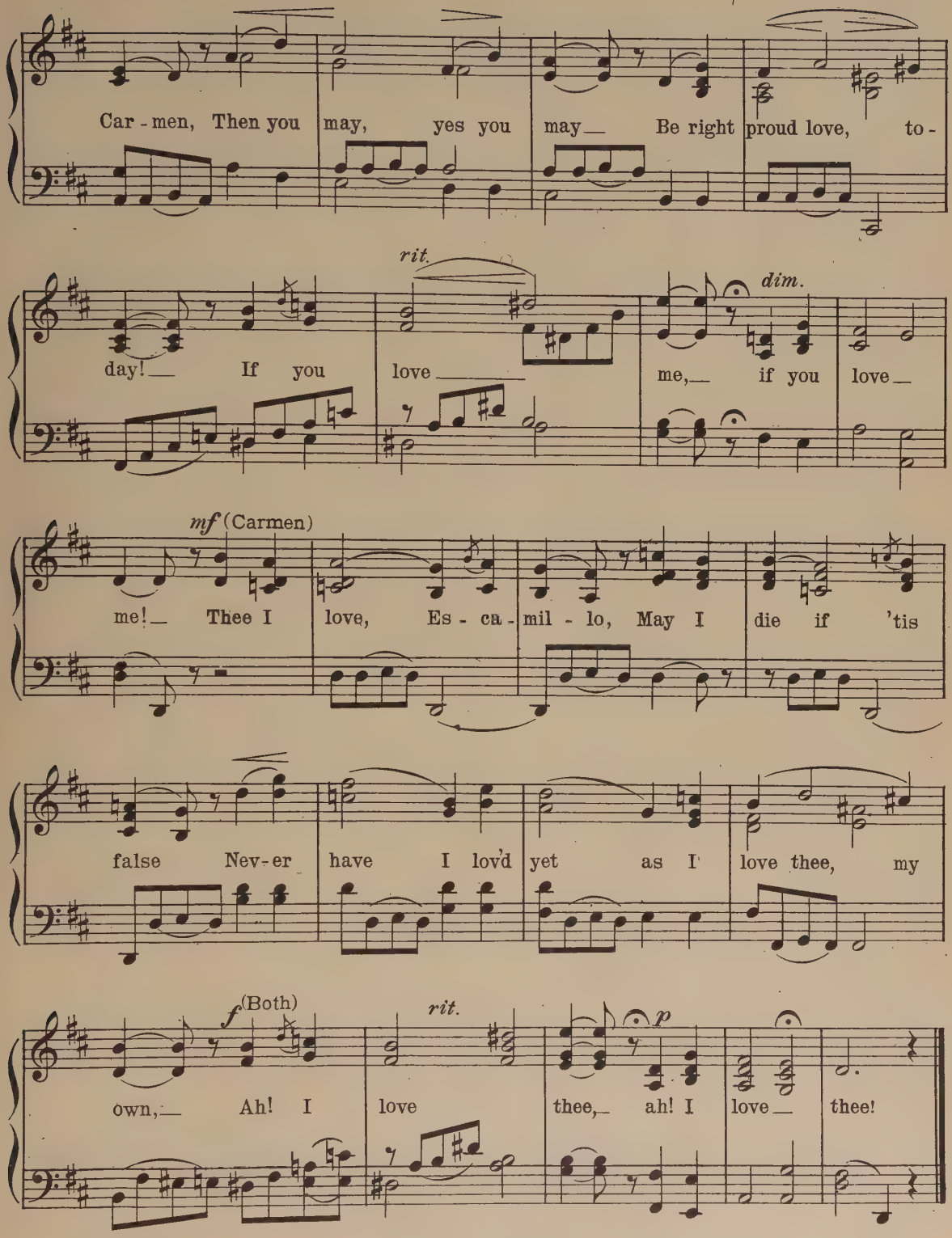


Last in the procession comes Escamillo, resplendent in his magnificent costume and accompanied by his adoring Carmen, who has totally forgotten the unfortunate Don José. Before Escamillo leaves to take his place in the Arena, he sings with Carmen the charming duet

*If You Love Me

Andantino

Sung by Escamillo and Carmen


Car - men, Then you may, yes you may Be right proud love, to -
rit.
dim.
day! If you love me, if you love
mf (Carmen)
me! Thee I love, Es - ca - mil - lo, May I die if 'tis
false Nev - er have I lov'd yet as I love thee, my
f (Both)
rit.
p
own, Ah! I love thee, ah! I love thee!

After Escamillo has gone, Carmen is approached by two cigarette girls, Mercedes and Frasquita, who warn her that Don José has been seen in the public square and that he is watching for her with vengeance in his heart. Carmen laughs at them and her sangfroid in no way deserts her when, as she goes to walk into the bull fight, Don José suddenly confronts her. She treats him with the utmost scorn, while he, realizing that a catastrophe is imminent, alternately pleads with and threatens her. He asks her to go away with him, commence life anew, but she only laughs at him, tells him that he is a fool to still care for her, that love can never be brought back when once lost, and finally admits that Escamillo has her heart. Several times she goes to break away from him and finally, as the triumphant strains of the "Toreador Song" announces another victory for the great toreador, she throws the ring which Don José has given her into his face, and suddenly runs toward the Arena. Maddened at her indifference and at the final insult which she has cast upon him, Don José draws his stiletto and rapidly pursuing her, plunges the knife in her back just as she gains the steps of the Arena. She falls dead and as Don José, dazed at his own act, stands looking at her prostrate form, the strains of the "Toreador Song" are once more heard. As the doors swing open the people stand spell-bound at the tragedy before them and Don José, wakened out of the lethargy into which he has fallen, announces the fact that he has slain Carmen in the following dramatic musical passage:

As the curtain goes down Don José falls prostrate beside the woman whom he loved in both life and death.

END OF THE OPERA

RIGOLETTO

Libretto by Francesco Piave — Music by Giuseppe Verdi

CHARACTERS

THE DUKE OF MANTUA
RIGOLETTO, a hunchback jester
SPARAFUCILE, an assassin
BORSA, the Duke's attendant
GILDA, Rigoletto's daughter
MADDALENA, Sparafucile's sister

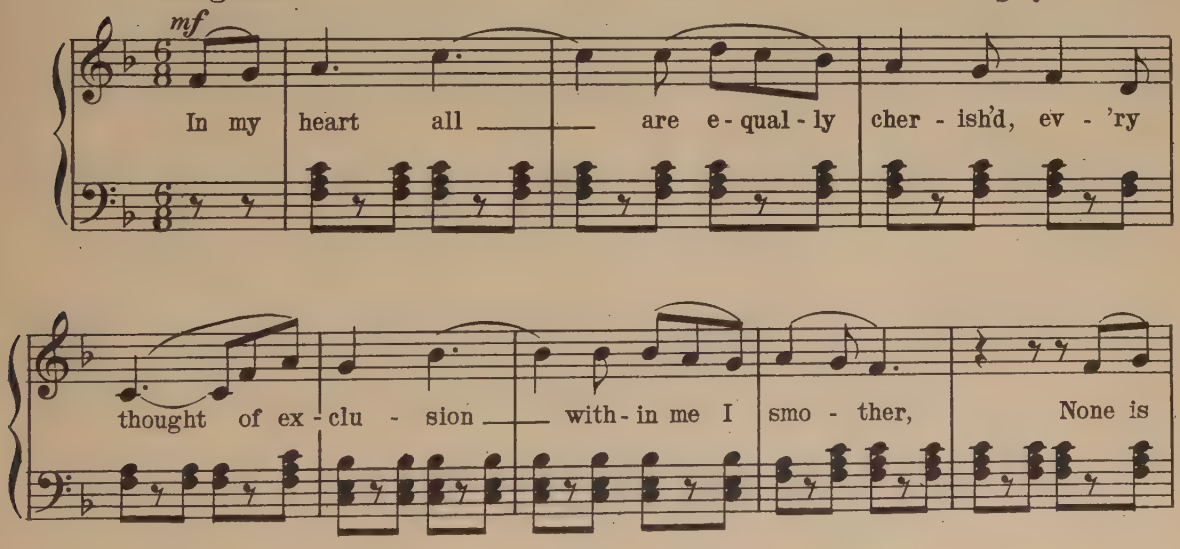
The scene is laid in the city of Mantua about the year 1600.

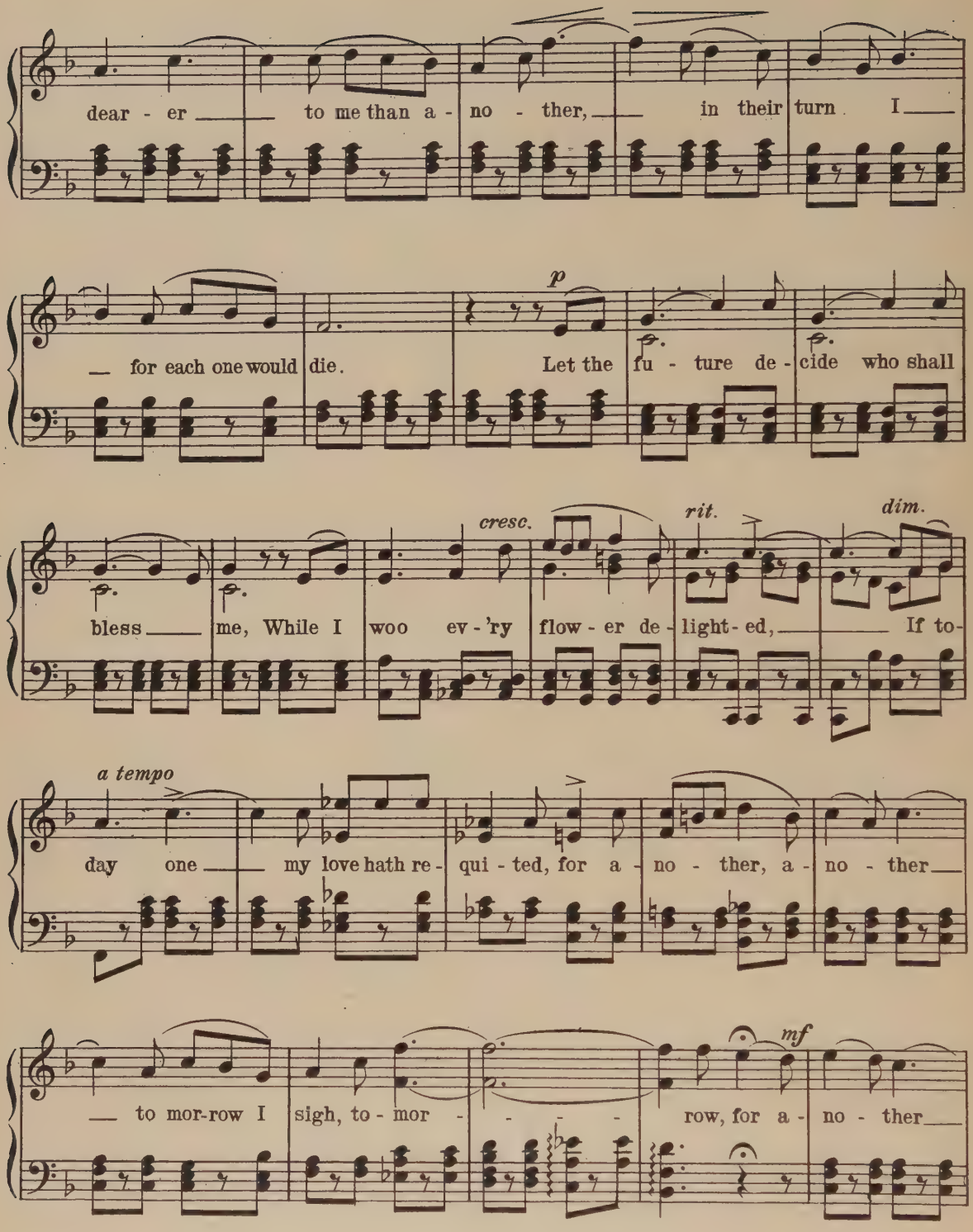
ACT I

The first scene takes place in the magnificent ball-room of the Duke's palace. A fête is in progress, and the nobles with their ladies are gathered in brilliant array. The Duke is telling Borsa, his attendant, about a beautiful maiden whom he first saw while she was performing her devotions at church, and whom he has been wooing in the guise of a poor student. He has already discovered that she lives in a remote part of Mantua and that a mysterious stranger visits her every day. As he is speaking, the wife of the Count of Ceprano passes and when Borsa cautions him about expressing his admiration of her too loudly, the Duke laughs and sings the famous song

* In My Heart

Allegretto — Sung by the Duke



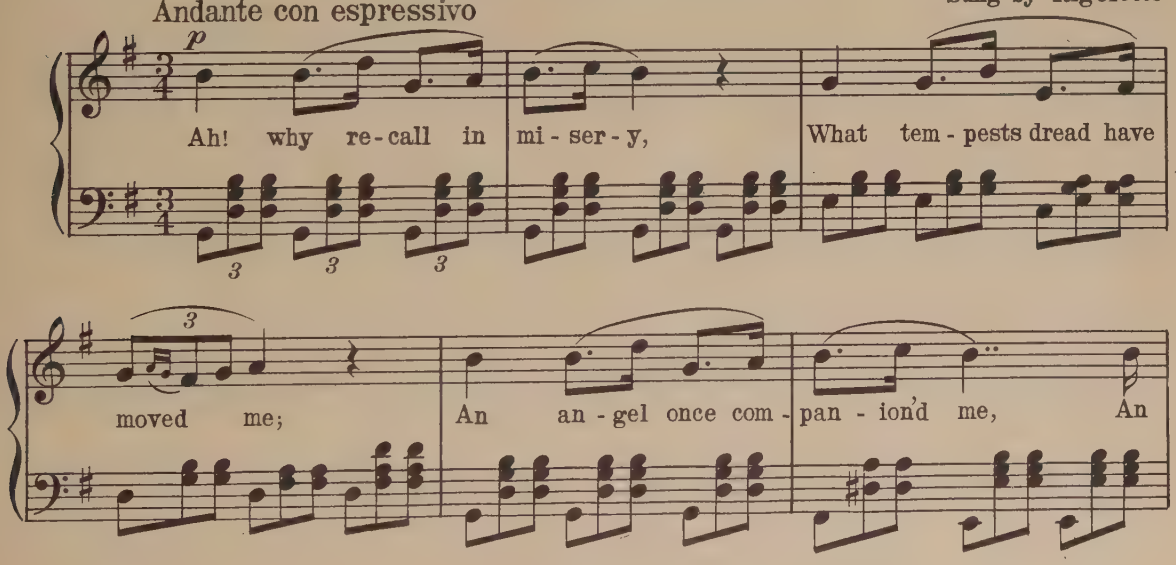

dear - er to me than a - no - ther, in their turn I
p
for each one would die. Let the fu - ture de - cide who shall
cresc.
rit.
dim.
bless me, While I woo ev - 'ry flow - er de - light - ed, If to-
a tempo
day one my love hath re - qui - ted, for a - no - ther, a - no - ther
mf
to mor-row I sigh, to - mor - - - - row, for a - no - ther

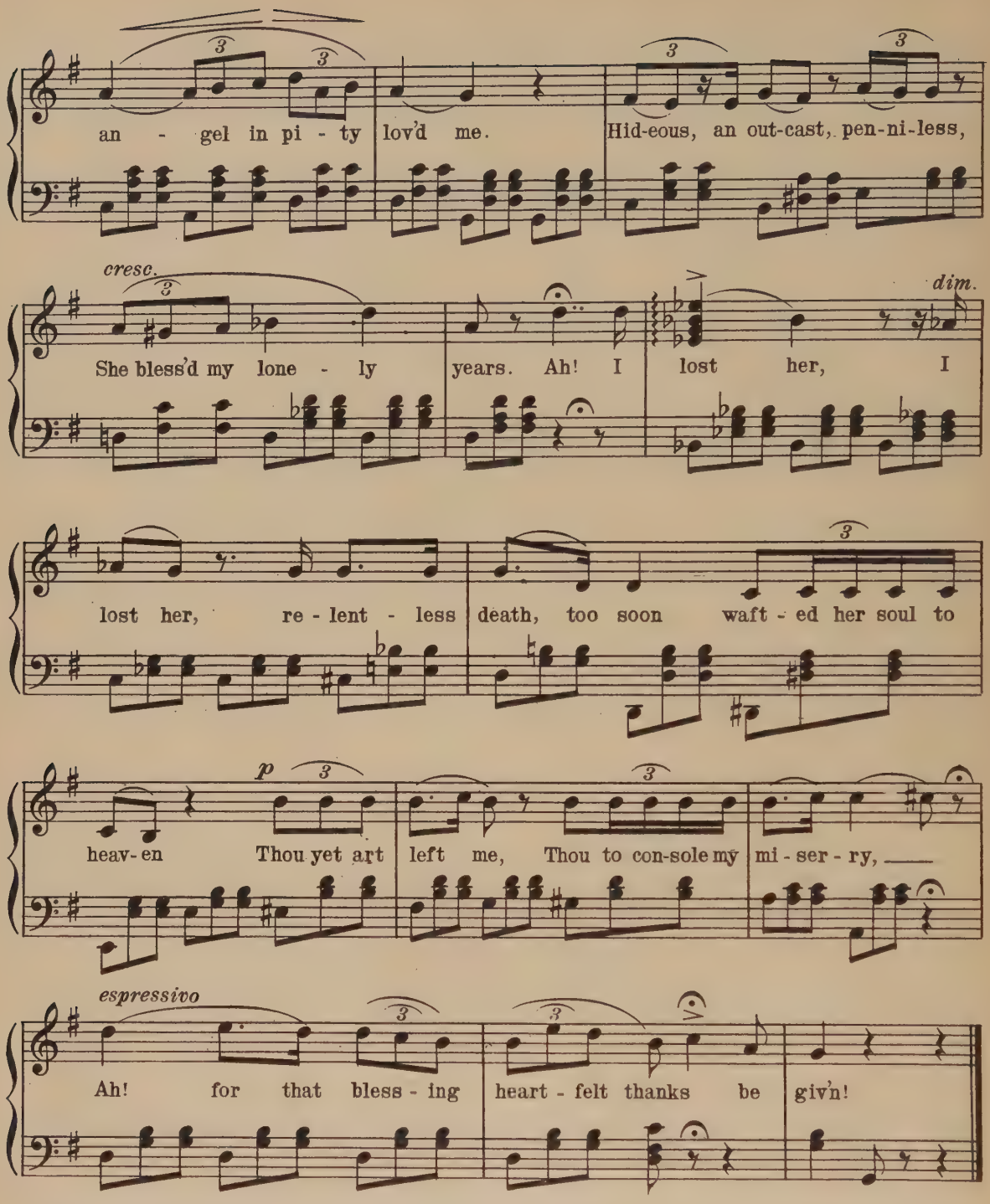
After he sings this dashing ditty, the Duke makes desperate love to the Countess and goes out with her on his arm. Rigoletto follows him, after having made much fun, in his bitter, sarcastic way, of the discomfited Count of Ceprano before the courtiers. As soon as Rigoletto is gone, one of the courtiers tells the others that he has found out that Rigoletto has a lady-love, which of course causes great amusement; whereupon the Count of Ceprano, wishing to revenge himself for Rigoletto's jesting, proposes that they carry her off the following night, to which all eagerly assent. The Duke and Rigoletto again enter, the latter counseling him to carry off Ceprano's wife and to put the husband to death if he objects. Just then the Count of Monterone forces his way into the Duke's presence and boldly denounces him for having made his daughter an object of scorn, whereupon the Duke orders him arrested and as he is led away, Rigoletto unmercifully derides and ridicules him. In retaliation, the Count lays a parent's curse upon Rigoletto and the jester, who is extremely superstitious, is struck dumb with terror.

In the next scene, which takes place in front of Rigoletto's house, the jester is accosted by Sparafucile, a professional assassin, who asks him if there is anyone whom he would like put out of the way- if so, it will only cost him a small sum. When Rigoletto asks him how this is accomplished, Sparafucile informs him that he has a sister who decoys the victim to his house, and that in this way many a dark deed has been successfully performed. Just as Sparafucile goes away, Gilda, Rigoletto's daughter enters and in the course of their conversation asks Rigoletto to tell her something of her mother, whereupon he sings the plaintive air

* Ah! Why Recall?

Sung by Rigoletto



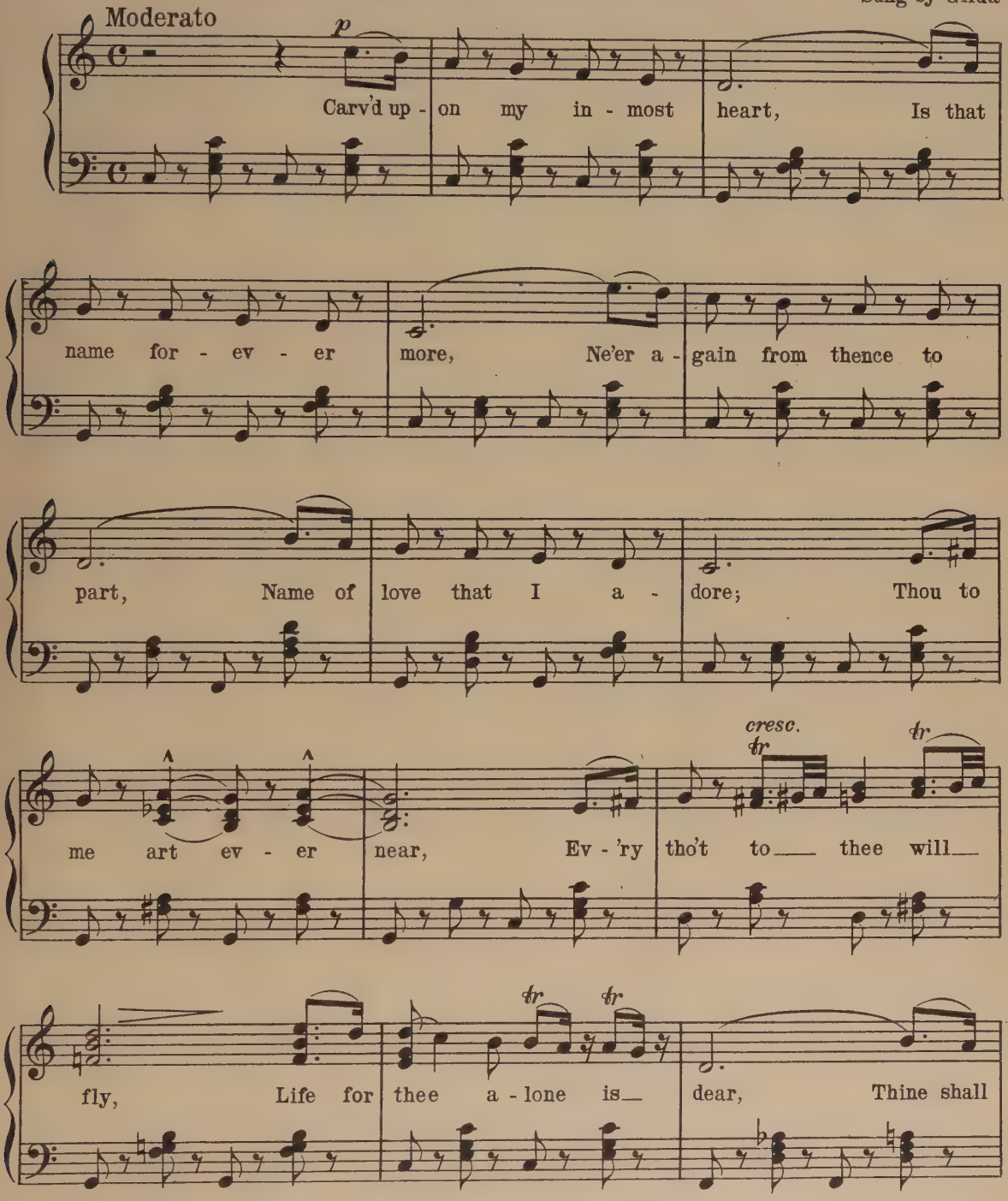

an - gel in pi - ty lov'd me.
Hid-eous, an out-cast, pen-ni-less,
cresc.
dim.
She bless'd my lone - ly years. Ah! I lost her, I
lost her, re - lent - less death, too soon waft - ed her soul to
p
heav- en Thou yet art left me, Thou to con-sole my mi - ser - ry,
espressivo
Ah! for that bless - ing heart - felt thanks be giv'n!

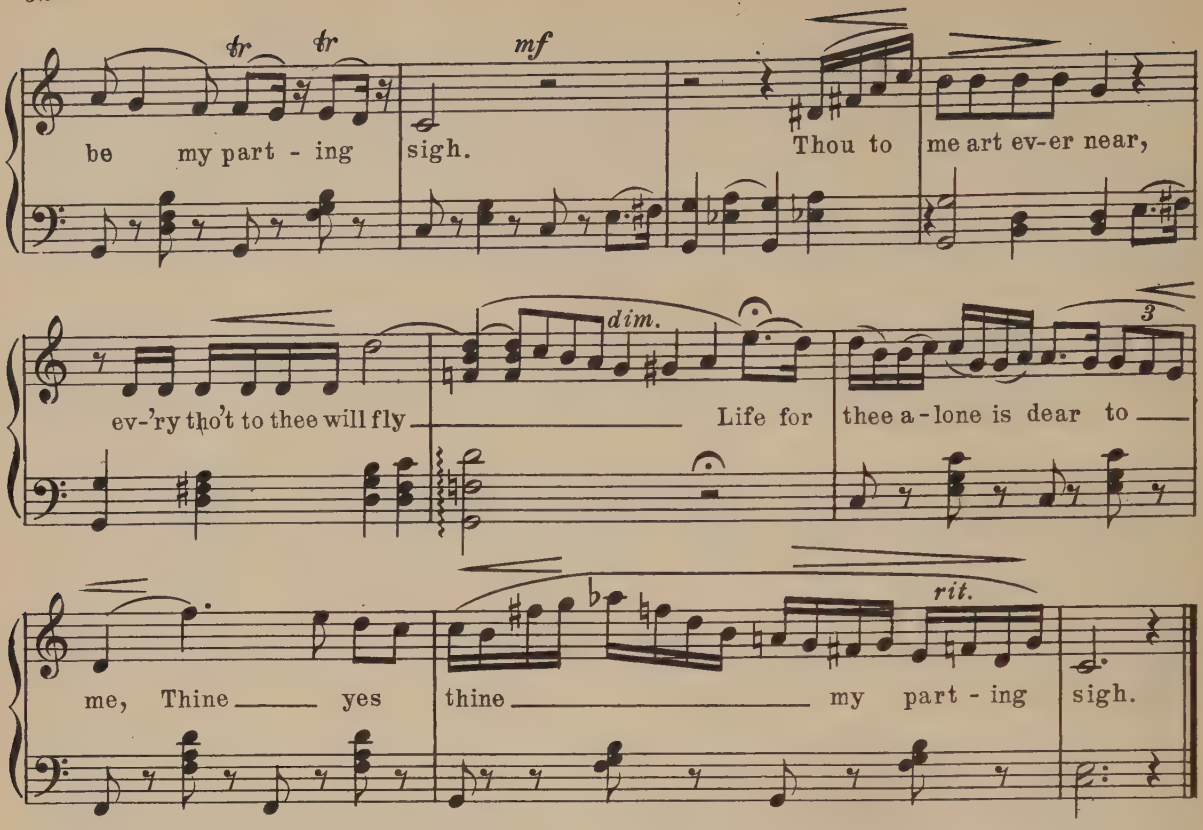
Then he tells Gilda that he has no family and no friends, being nothing but a poor deformed hunchback, and warns the maid-servant, Giovanna, not to permit anyone to come in. He then goes away, after which the Duke enters, having bribed the maid-servant with a purse of gold. He makes violent love to Gilda,

telling her his name is Walter Maldé and that he is a poor student. Suddenly Gilda sends him away, having thought she heard her father approach, and after he goes, she sings the beautiful

* Carved Upon My Heart (Caro Nome)

Sung by Gilda


Moderato
p
Carv'd up - on my in - most heart, Is that
name for - ev - er more, Ne'er a - gain from thence to
part, Name of love that I a - dore; Thou to
cresc.
tr
me art ev - er near, Ev - 'ry tho't to thee will
tr
tr
fly, Life for thee a - lone is dear, Thine shall


tr tr
mf
be my part - ing sigh. Thou to me art ev-er near,
dim.
3
ev-'ry tho't to thee will fly Life for thee a-lone is dear to
rit.
me, Thine yes thine my part - ing sigh.

Night has now fallen, and as Gilda ascends the terrace to the house with a lantern in her hand, the Count of Ceprano, accompanied by the courtiers, all cloaked and masked, steal in for the purpose of abducting her. They are suddenly confronted by Rigoletto, who is fearful for his daughter, but they assure him that they are about to carry off the wife of the Count of Ceprano (whose residence is next door) and induce him to join in their scheme. One of the courtiers puts a mask over Rigoletto's face, and ties it with a handkerchief so that he cannot see; then they even make him hold the ladder while they carry his own daughter Gilda away. As she is lifted from the ladder, a scarf falls from her shoulders at his feet, and when he takes the mask from his face, he recognizes the scarf and realizes that he has been tricked. Filled with superstition, he sees in the deed only the fullfillment of the father's curse which has been laid upon him, and falls prostrate in a swoon.

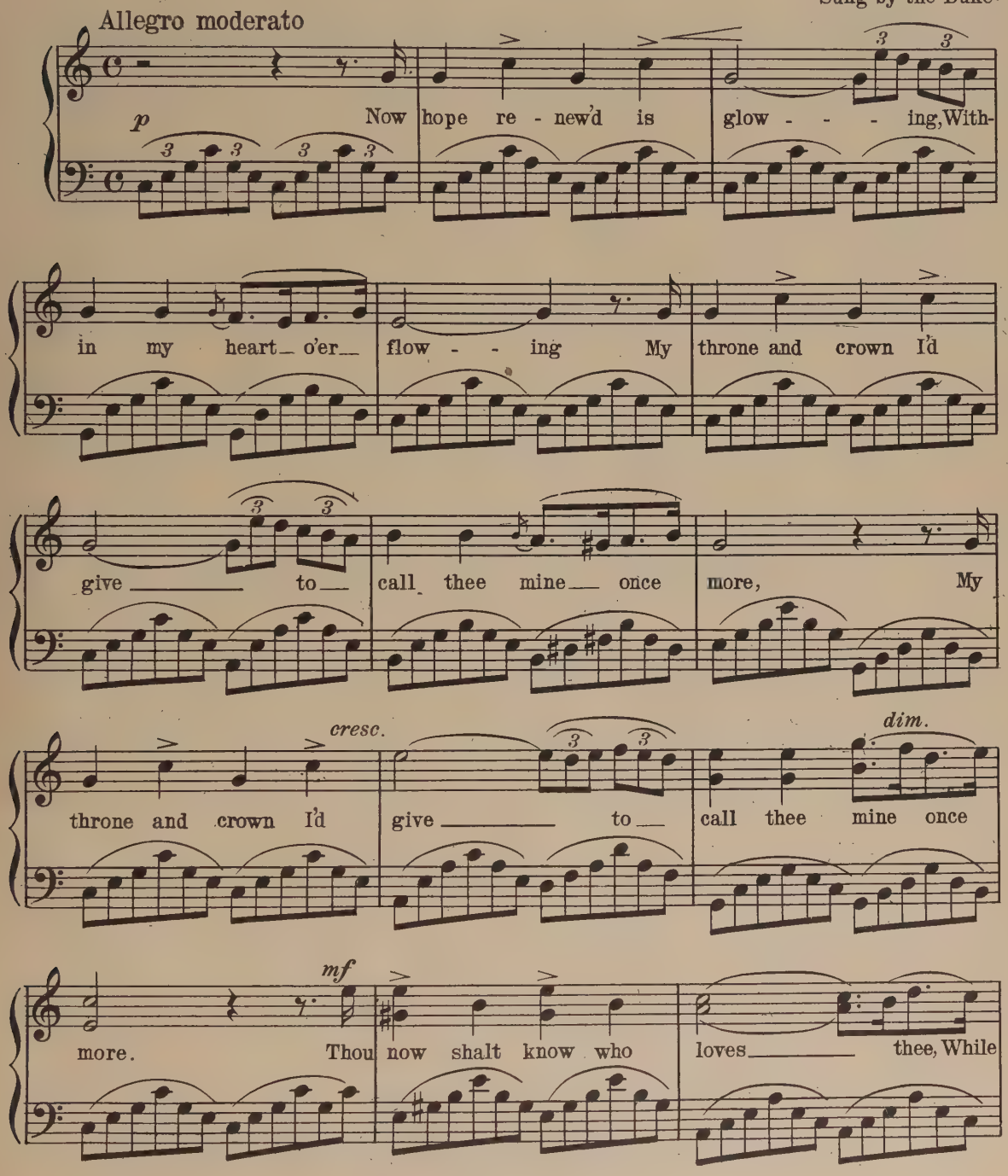
ACT II

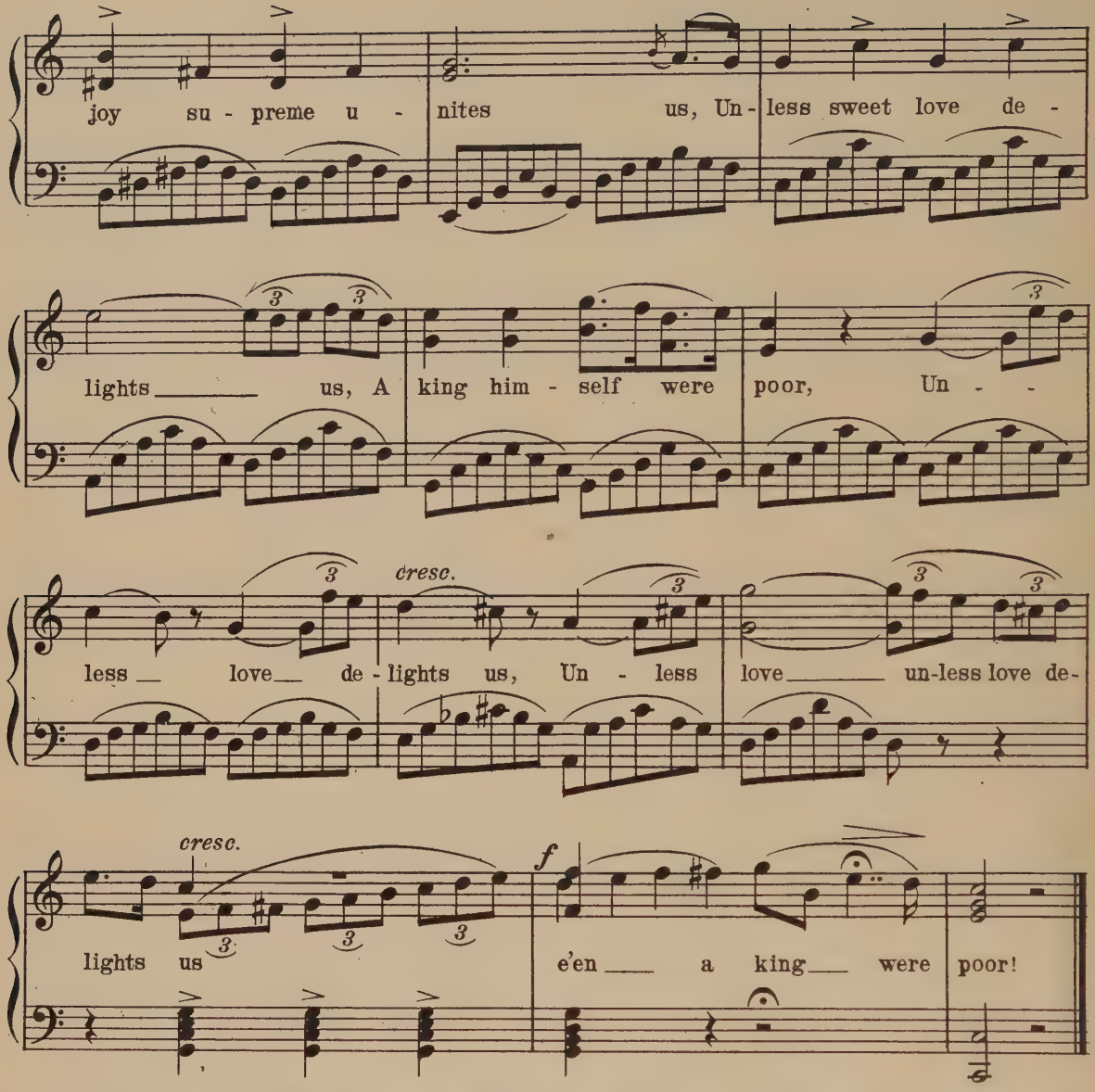
The second act takes place in one of the drawing-rooms in the Duke's palace. The Duke has already learned of Gilda's abduction, but he does not know as yet that it is the work of his own courtiers or that Gilda is Rigoletto's daughter. Just then, the courtiers enter and inform the Duke that they have carried off the lady whom they believe to be Rigoletto's lady-love, and that they have succeeded in perpetrating an even more laughable joke on him by securing his personal assistance in the abduction, through making him believe that they were abducting Ceprano's daughter.

After the Duke hears this, he realizes that they have carried away the very lady with whom he himself is infatuated, and when the courtiers tell him that they have brought her to the palace, he sings the following aria:

Now Hope Renew'd

Sung by the Duke


Allegro moderato
p
Now hope re - new'd is glow - - - ing, With-
in my heart o'er flow - - ing My throne and crown I'd
give to call thee mine once more, My
cresc.
throne and crown I'd give to
dim.
call thee mine once
mf
more. Thou now shalt know who loves thee, While


joy su - preme u - nites us, Un - less sweet love de -
lights us, A king him - self were poor, Un - -
cresc.
less love de - lights us, Un - less love un-less love de-
cresc.
f
lights us e'en a king were poor!

After this song he goes away, and a few minutes later Rigoletto enters. He has succeeded in calming himself, and decides to temporize with the courtiers in order to find out where they have hidden his daughter. When he inquires for the Duke, they inform him that he is still sleeping, but when one of the Duchess's pages comes, they tell the page that he has gone hunting, whereupon Rigoletto realizes that Gilda must be in the toils of the Duke, and in a scene of tremendous dramatic power, tells them that Gilda is his daughter, alternately pleading with and threatening them to restore her to him - but of course all in vain. Finally Gilda herself appears, and as Rigoletto clasps her to his breast, she tells him how the Duke has deceived her by pretending that he was only a poor student and how she was finally abducted and taken to the Palace. Just then the Count of Monterone, who had invoked the curse upon Rigoletto, passes by on the way to prison. Pausing in front of the picture of the Duke which is hanging in the drawing-room, he laments the

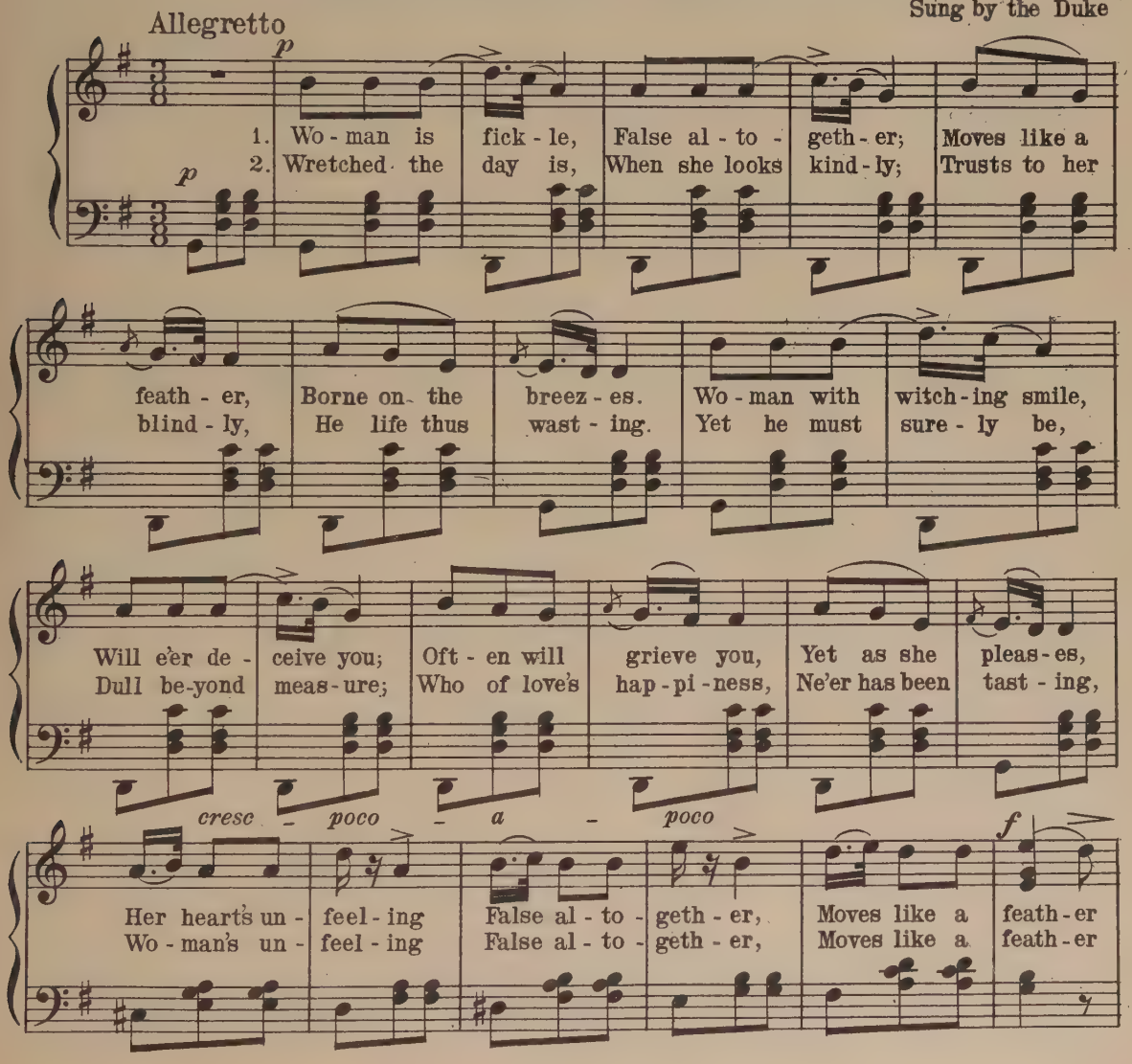
fact that no one will avenge him, but Rigoletto who overhears him, takes an oath that both he and Monterone shall be revenged; yet the gentle Gilda, injured as she has been, pleads with her father to forget all thoughts of vengeance.

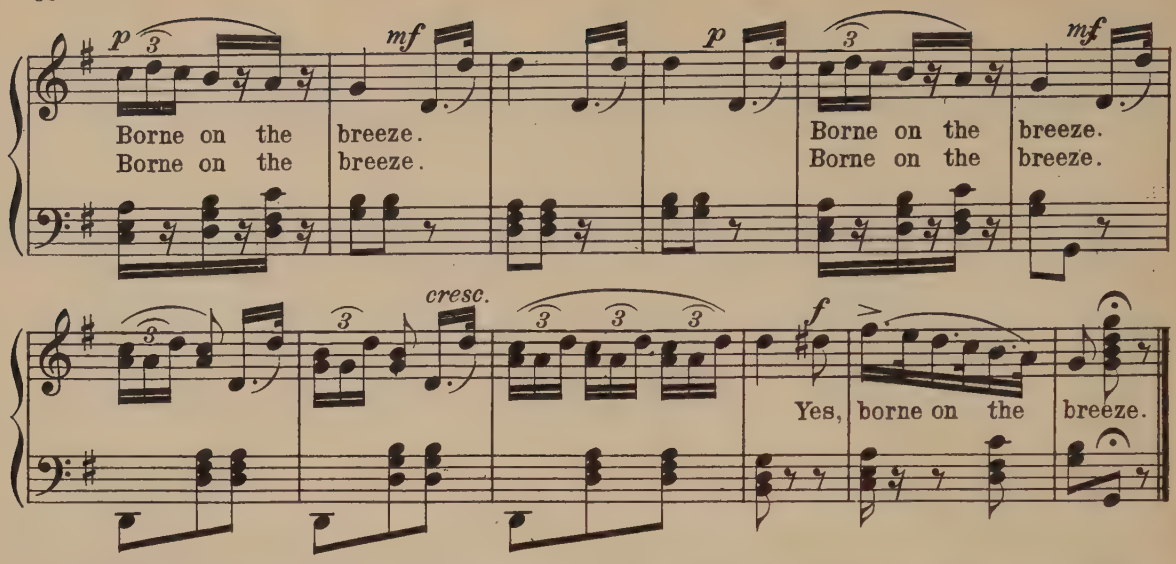
ACT III

In the next act, the scene takes place both inside and outside of the assassin, Sparafucile's house, the scenery being arranged so that one may see the action in both places. Rigoletto and Gilda are standing outside the house engaged in earnest conversation, Gilda still pleading for the faithless Duke, and Rigoletto planning to show her that he is faithless. Just then, the Duke, dressed as an ordinary soldier, enters Sparafucile's house as Gilda and her father watch him through a crevice in the wall. He asks Sparafucile for some wine, and while he goes to get it, sings the most popular song in the opera entitled

*Woman Is Fickle (La Donna é Mobilé)

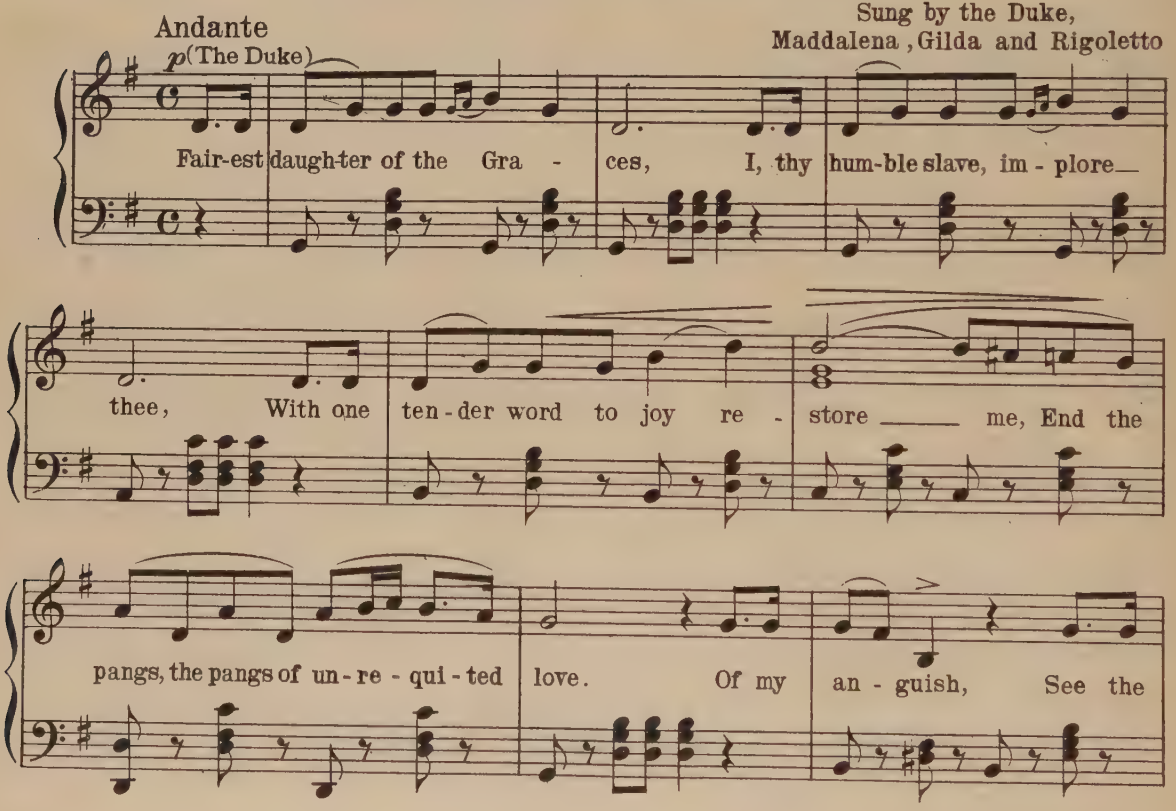
Sung by the Duke

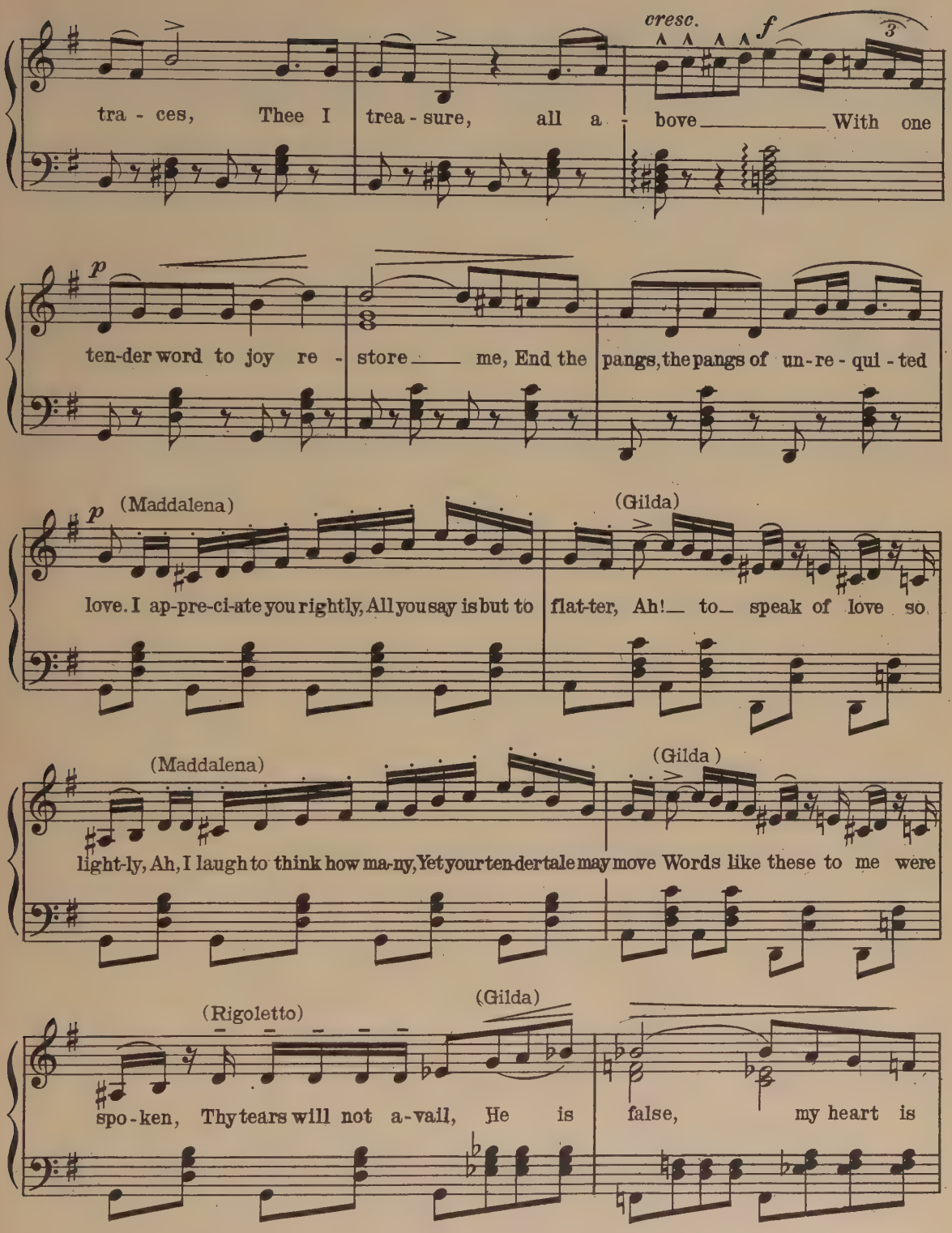

Allegretto
p
1. Wo - man is fick - le, False al - to - geth - er; Moves like a
2. Wretched the day is, When she looks kind - ly; Trusts to her
feath - er, Borne on the breez - es. Wo - man with witch - ing smile,
blind - ly, He life thus wast - ing. Yet he must sure - ly be,
Will e'er de - ceive you; Oft - en will grieve you, Yet as she pleas - es,
Dull be-yond meas - ure; Who of love's hap - pi - ness, Ne'er has been tast - ing,
cresc - poco - a - poco
f
Her heart's un - feel - ing False al - to - geth - er, Moves like a feath - er
Wo - man's un - feel - ing False al - to - geth - er, Moves like a feath - er

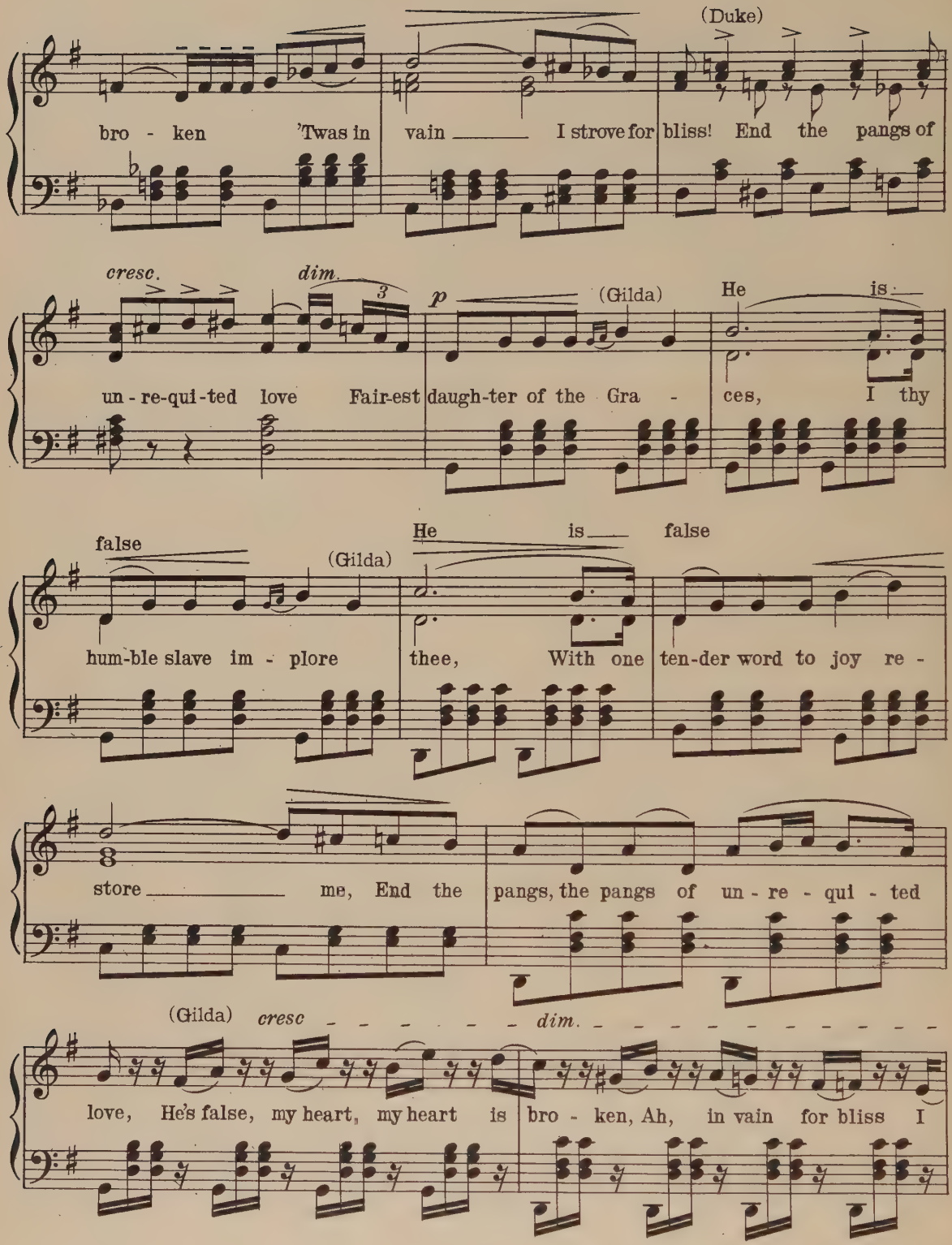


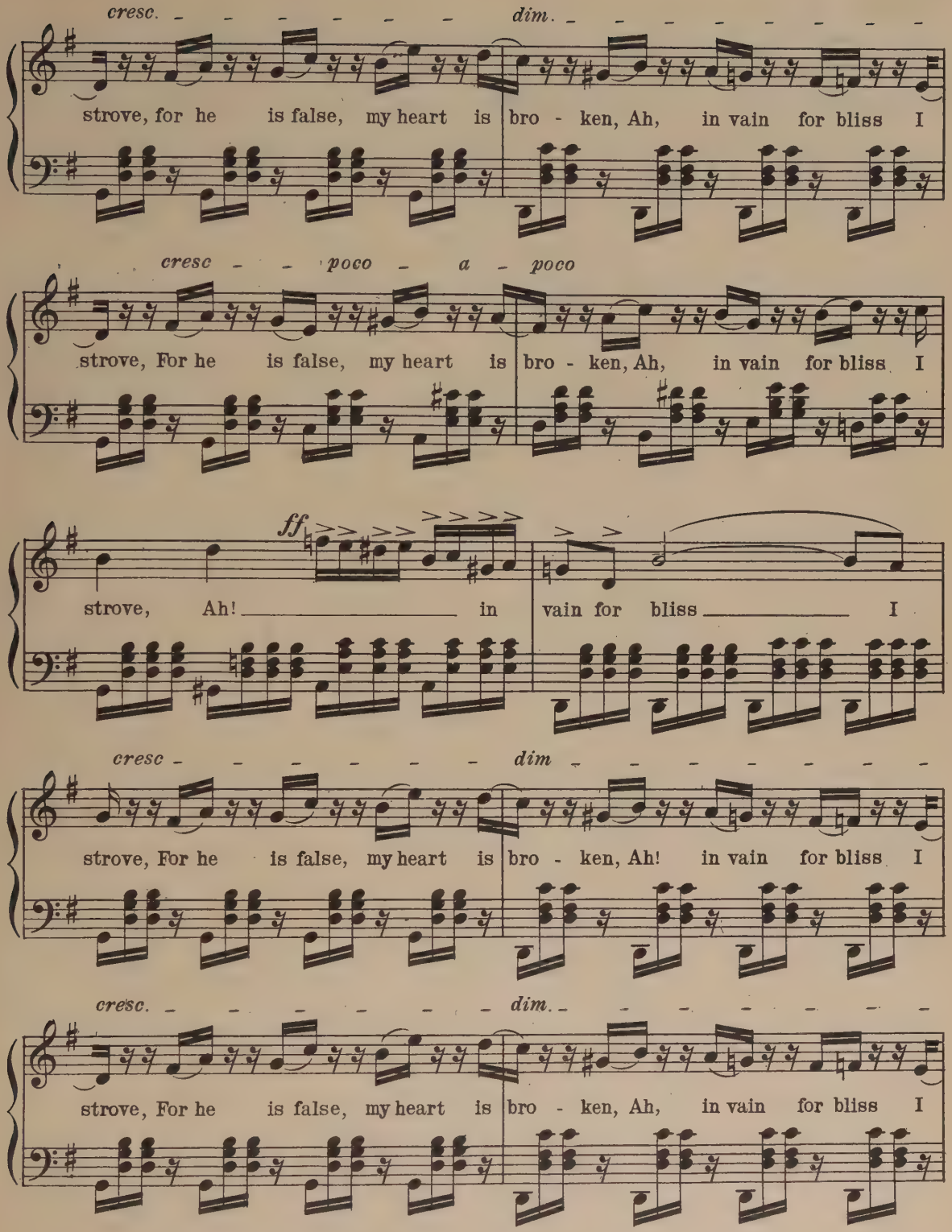
Sparafucile brings in the wine and then goes out into the street, and asks Rigoletto what to do, whereupon Rigoletto tells him to wait awhile. In the meantime, the Duke has commenced making violent love to Maddalena, Sparafucile's sister, and at this point the most remarkable musical number in the entire opera is sung by a quartet composed of the Duke and Maddalena on the inside and Rigoletto and Gilda on the outside of the house.

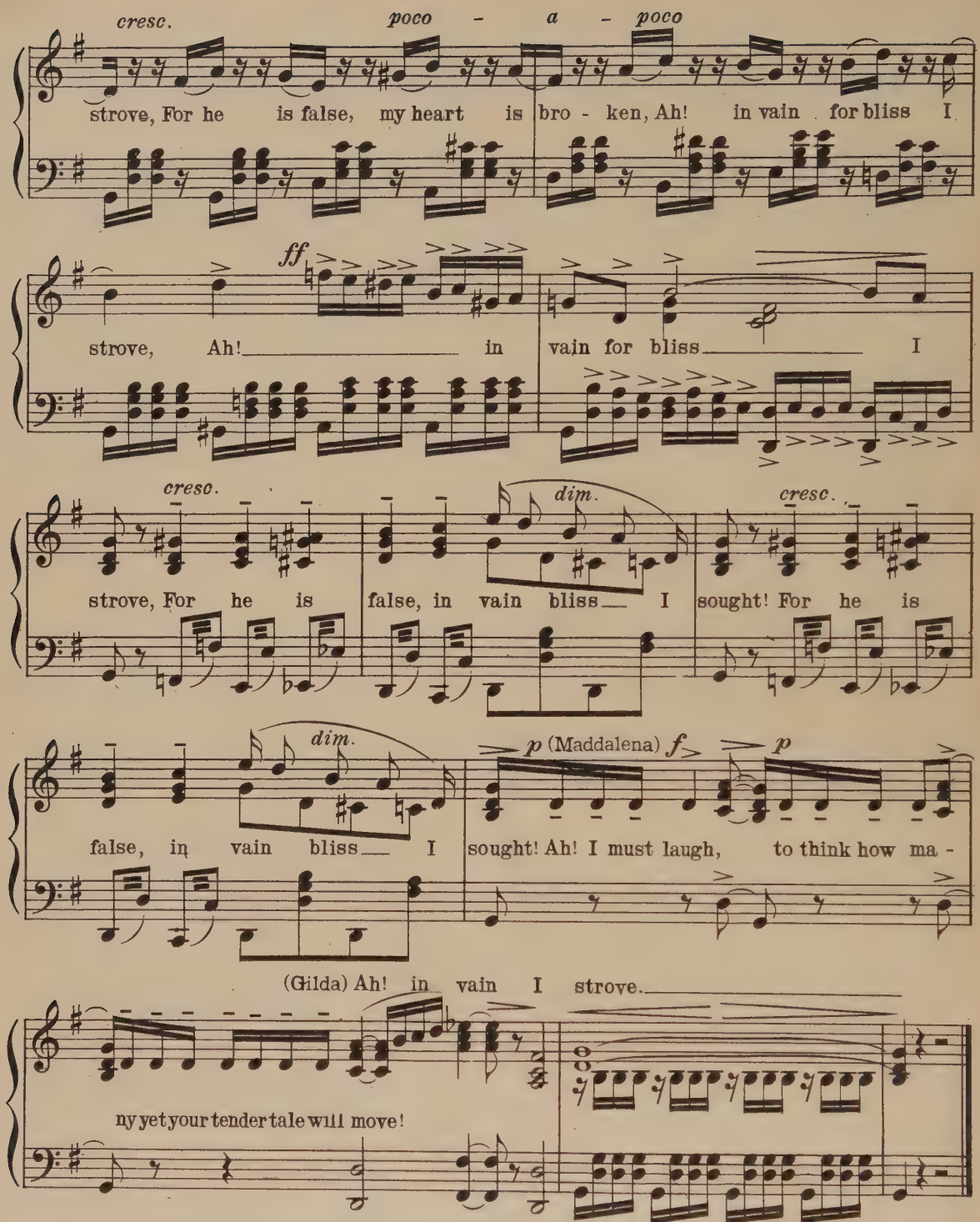
*Fairest Daughter of the Graces


Andante
(The Duke)
Sung by the Duke, Maddalena, Gilda and Rigoletto
Fair-est daugh-ter of the Gra - ces, I, thy hum-ble slave, im - plore
thee, With one ten - der word to joy re - store me, End the
pangs, the pangs of un - re - qui - ted love. Of my an - guish, See the


cresc.
f
tra - ces, Thee I trea - sure, all a - bove With one
p
ten-der word to joy re - store me, End the pangs, the pangs of un-re - qui - ted
p
(Maddalena)
(Gilda)
love. I ap-pre-ci-ate you rightly, All you say is but to flat-ter, Ah! to speak of love so
(Maddalena)
(Gilda)
light-ly, Ah, I laugh to think how ma-ny, Yet your ten-der tale may move Words like these to me were
(Rigoletto)
(Gilda)
spo-ken, Thy tears will not a-vail, He is false, my heart is


(Duke)
bro - ken 'Twas in vain I strove for bliss! End the pangs of
cresc. dim.
p
(Gilda)
He is
un - re-qui-ted love Fair-est daugh-ter of the Gra - ces, I thy
false
(Gilda)
He is false
hum-ble slave im - plore thee, With one ten-der word to joy re -
store me, End the pangs, the pangs of un - re - qui - ted
(Gilda)
cresc
dim.
love, He's false, my heart, my heart is bro - ken, Ah, in vain for bliss I

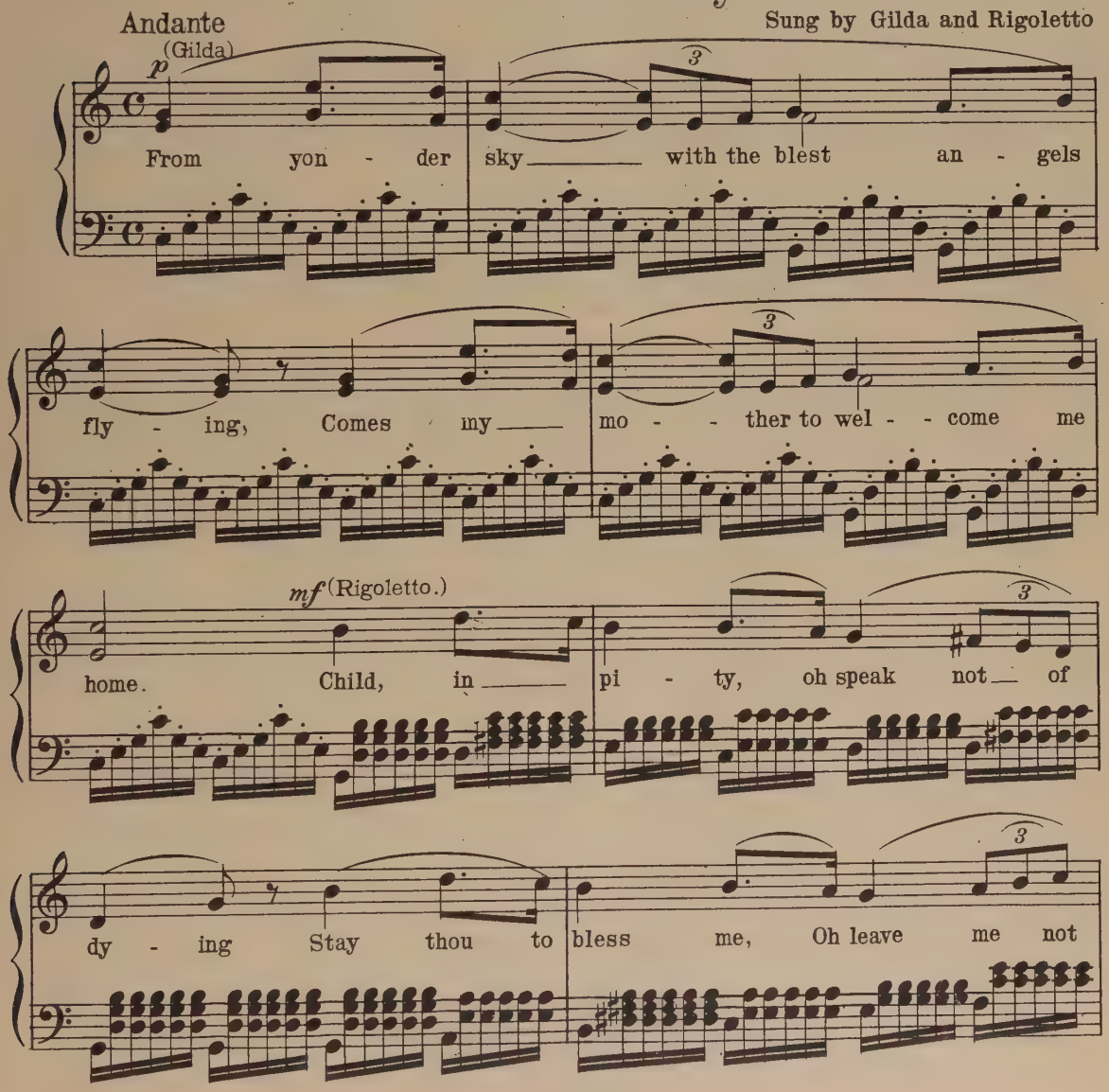

cresc. dim.
strove, for he is false, my heart is bro - ken, Ah, in vain for bliss I
cresc - - poco - a - poco
strove, For he is false, my heart is bro - ken, Ah, in vain for bliss I
ff
strove, Ah! in vain for bliss I
cresc dim
strove, For he is false, my heart is bro - ken, Ah! in vain for bliss I
cresc. dim.
strove, For he is false, my heart is bro - ken, Ah, in vain for bliss I

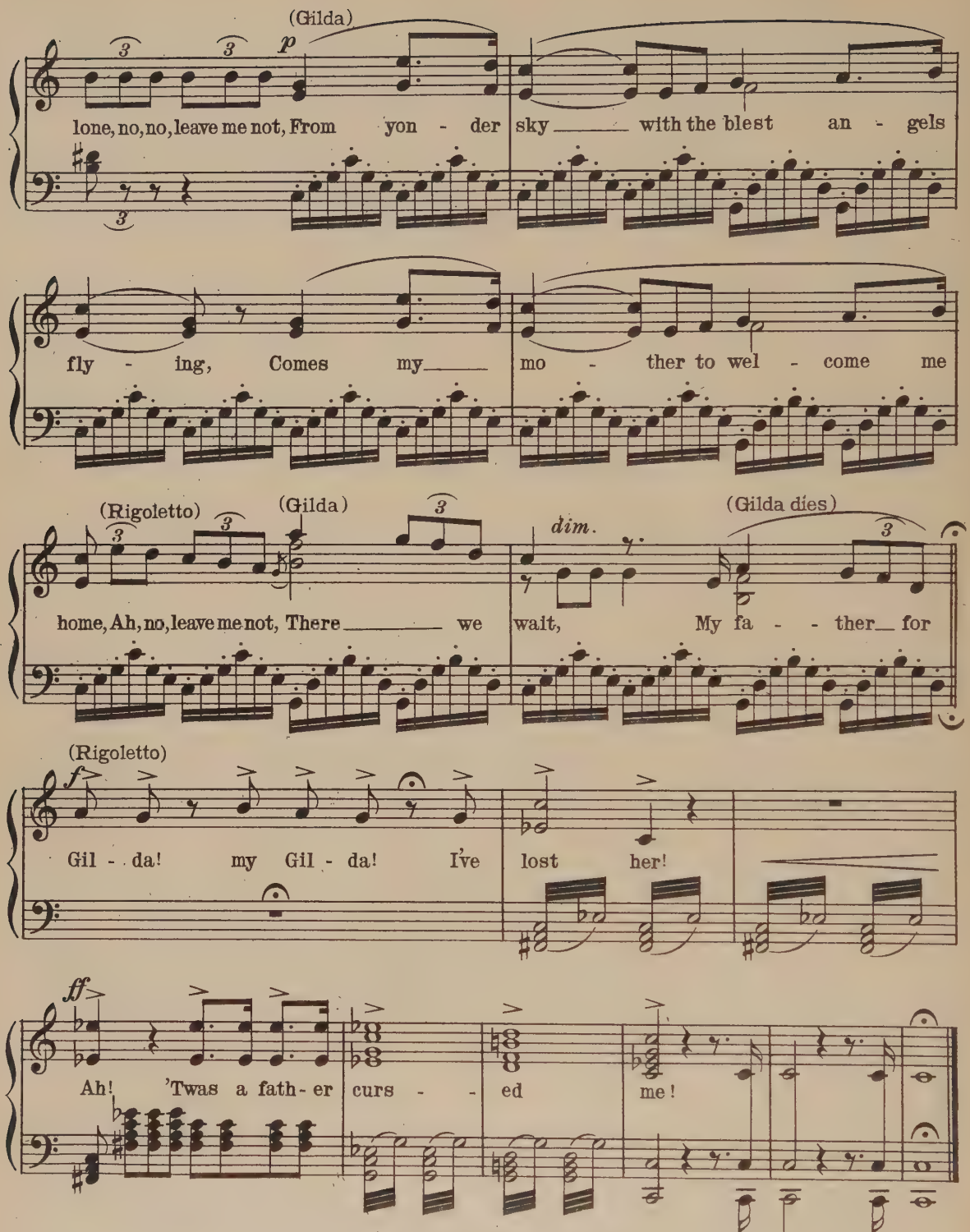

cresc.
poco - a - poco
strove, For he is false, my heart is bro - ken, Ah! in vain for bliss I
ff
strove, Ah! in vain for bliss I
cresc.
dim.
cresc.
strove, For he is false, in vain bliss I sought! For he is
dim.
p (Maddalena) f p
false, in vain bliss I sought! Ah! I must laugh, to think how ma -
(Gilda) Ah! in vain I strove.
ny yet your tender tale will move!

Rigoletto then makes up his mind inflexibly that the Duke must die, but the gentle Gilda is still unwilling. Rigoletto makes a bargain with Sparafucile to make away with him for twenty golden crowns, and goes away, telling the assassin that he will return at midnight to dispose of the body.

In the meantime, Maddalena, who has been very much attracted by the Duke's ingratiating manner finally persuades her brother to agree to make away with anyone who may turn up at the house before midnight and thus save the Duke. This plan is overheard by Gilda, who has stolen away from her father, and she makes up her mind to sacrifice herself for the Duke, accomplishing this by knocking at the door and becoming the victim of Sparafucile's sword. As the hour of twelve strikes, Rigoletto returns and is given the sack which he supposes contains the dead body of the Duke. As he goes to cast the sack into the river, he suddenly hears the voice of the Duke at a distance, and realizing that some mistake must have been made, he tears open the sack only to gaze into the face of his daughter. She revives at the sound of his voice, and when he questions her, tells him that she loved the Duke too much to see him die and asks her father's forgiveness in the final musical number of the opera entitled

* From Yonder Sky


Andante
Sung by Gilda and Rigoletto
(Gilda)
p
From yon - der sky with the blest an - gels
fly - ing, Comes my mo - - ther to wel - - come me
mf (Rigoletto.)
home. Child, in pi - ty, oh speak not of
dy - ing Stay thou to bless me, Oh leave me not


(Gilda)
p
lone, no, no, leave me not, From yon - der sky with the blest an - gels
fly - ing, Comes my mo - ther to wel - come me
(Rigoletto)
(Gilda)
home, Ah, no, leave me not, There we
dim.
(Gilda dies)
wait, My fa - - ther for
(Rigoletto)
f
Gil - da! my Gil - da! I've lost her!
ff
Ah! 'Twas a fath - er curs - - ed me!

As the curtain descends, Gilda breathes her last, and the unfortunate Rigoletto falls prostrate over her body.

END OF THE OPERA

LOHENGRIN

Words and Music by Richard Wagner

CHARACTERS

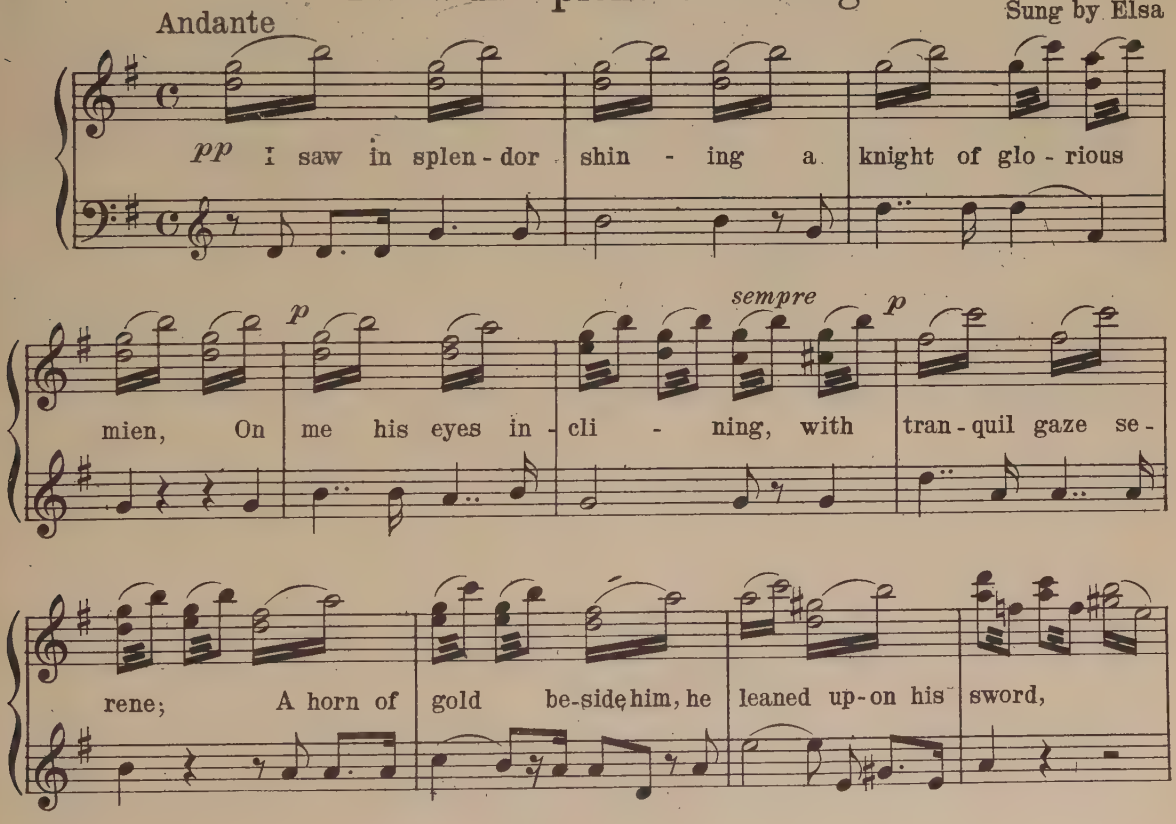
HENRY, King of Germany
LOHENGRIN, a knight of the Holy Grail
ELSA, the Duke of Brabant's daughter
DUKE GODFREY, her brother
FREDERICK, Count of Brabant
ORTRUD, his wife

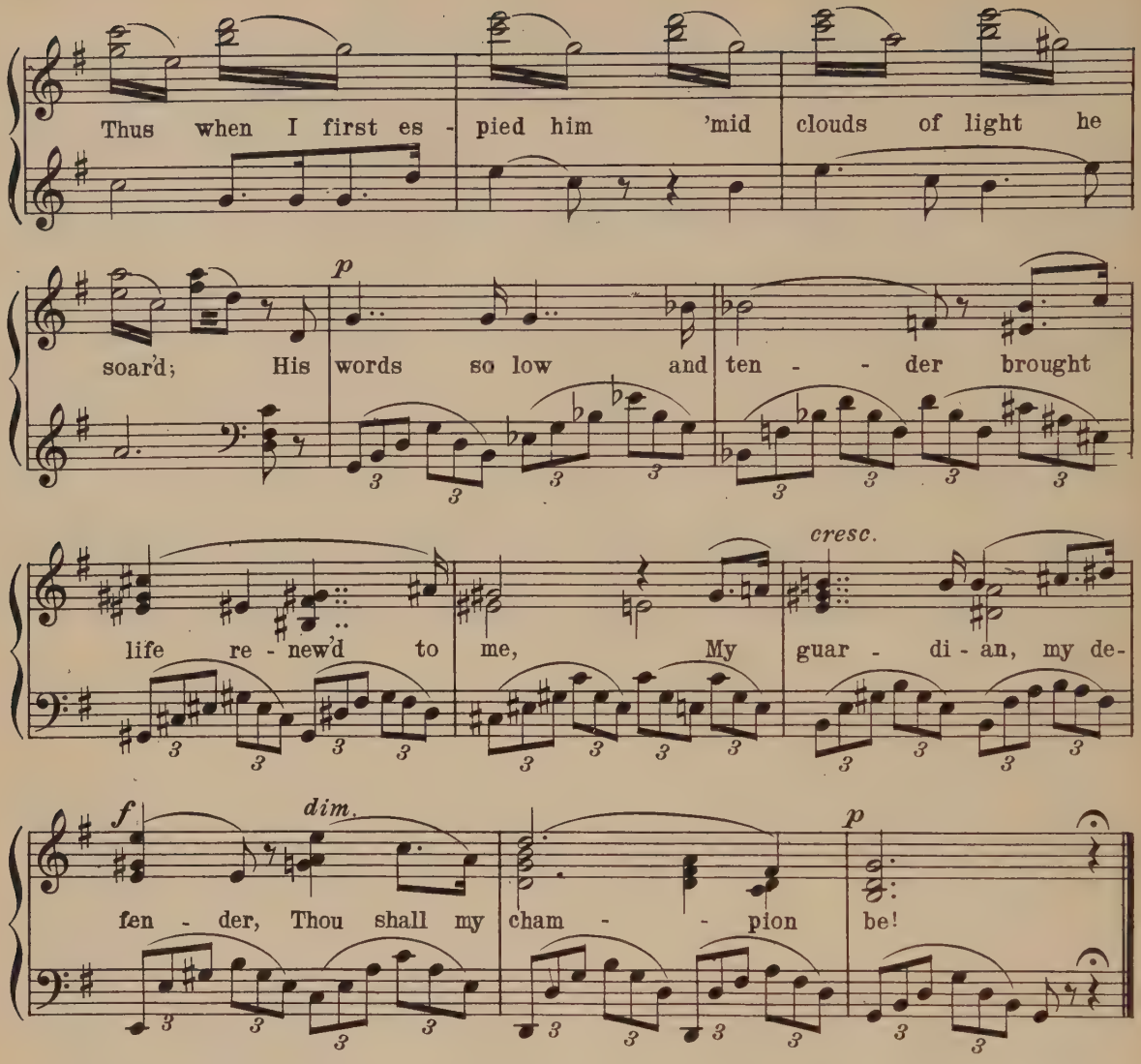
The scene is laid in Antwerp about the year 1000.

ACT I

The first act takes place on the banks of the river Scheldt, where King Henry sits in judgment on Elsa, daughter of the Duke of Brabant. Count Frederick and Ortrud, his wife, have accused Elsa of killing her brother Godfrey, who has mysteriously disappeared. When the king asks Elsa to defend herself, she relates her dream of a knight who will come to fight for her innocence, in the song entitled

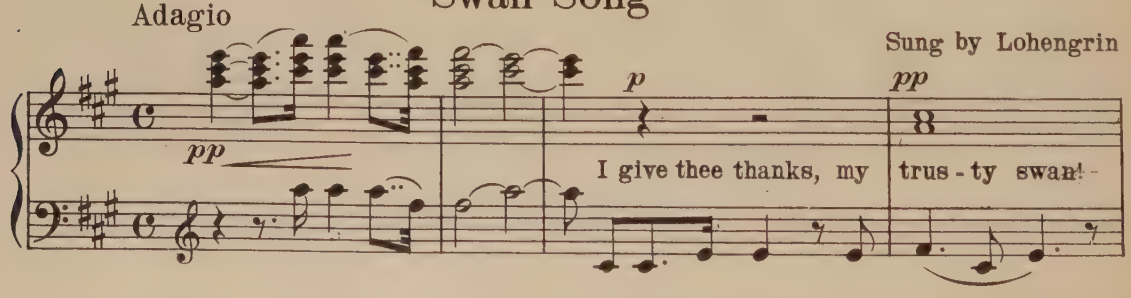
*I Saw In Splendor Shining

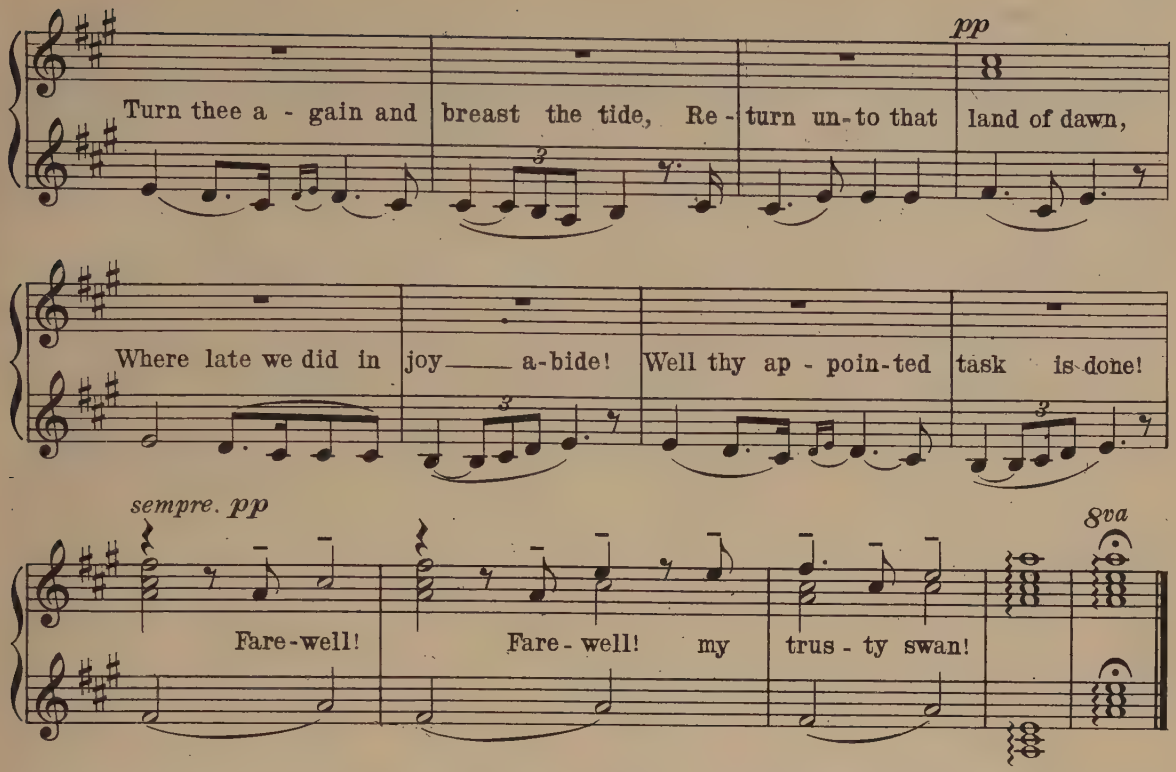

Andante
Sung by Elsa
pp
I saw in splen - dor shin - ing a knight of glo - rious
p
sempre
p
mien, On me his eyes in - cli - ning, with tran - quil gaze se -
rene; A horn of gold be-side him, he leaned up-on his sword,


Thus when I first es - pied him 'mid clouds of light he
p
soar'd; His words so low and ten - - der brought
cresc.
life re - new'd to me, My guar - di - an, my de-
f
dim.
fen - der, Thou shall my cham - - pion
p
be!

The King's herald, at his command, calls upon this knight to appear, and Ortrud is already rejoicing at his failure to respond when suddenly a knight (Lohengrin) clad in shining armour is seen to approach drawn on the waters of the Scheldt by a swan. Leaping lightly out of the boat, he gives thanks to the swan for his safe arrival in the

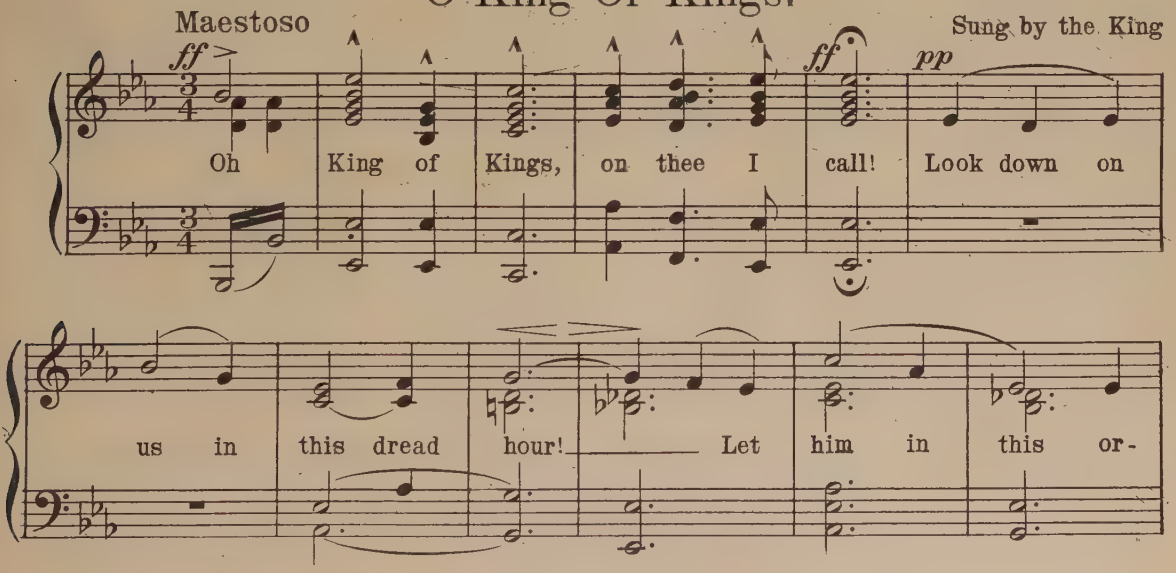
Swan Song

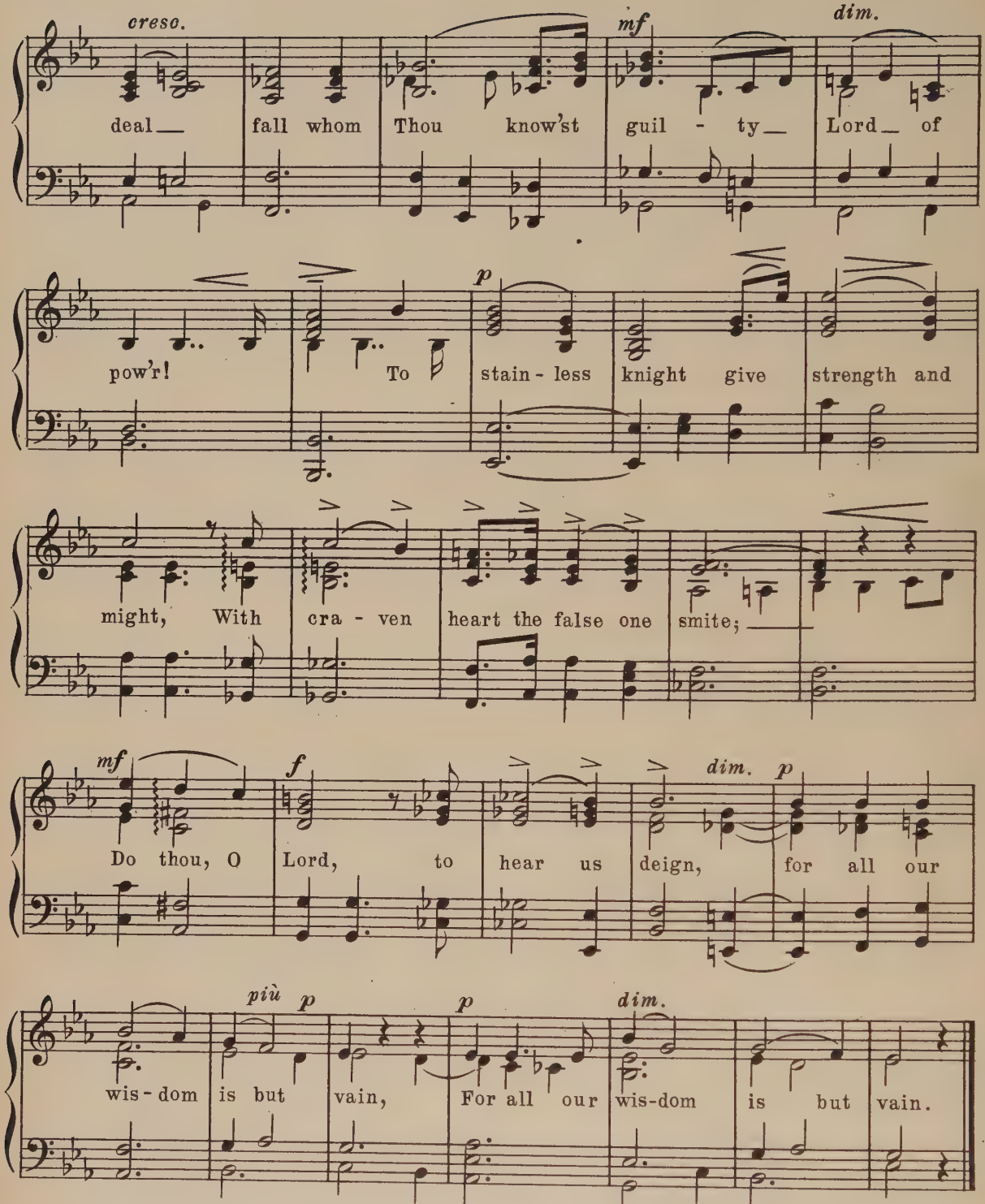



pp
Turn thee a - gain and breast the tide, Re - turn un-to that land of dawn,
Where late we did in joy a-bide! Well thy ap - poin-ted task is done!
sempre. pp
8va
Fare-well! Fare - well! my trus - ty swan!

Lohengrin, having saluted the King, asks Elsa if she will be willing to become his wife after he has fought for her, a boon she grants simply and gratefully. He also makes it a condition that Elsa is never to ask him his name or whence he has come, which she promises as well with implicit faith. Lohengrin thereupon challenges Frederick to decide the accusation of Elsa by single combat and the King calls on the Almighty to give victory to the right in the stirring song

* O King Of Kings!




cresc.
mf
dim.
deal— fall whom Thou know'st guil - ty— Lord— of
p
pow'r! To stain - less knight give strength and
might, With cra - ven heart the false one smite;
mf
f
dim.
p
Do thou, O Lord, to hear us deign, for all our
più p
p
dim.
wis - dom is but vain, For all our wis-dom is but vain.

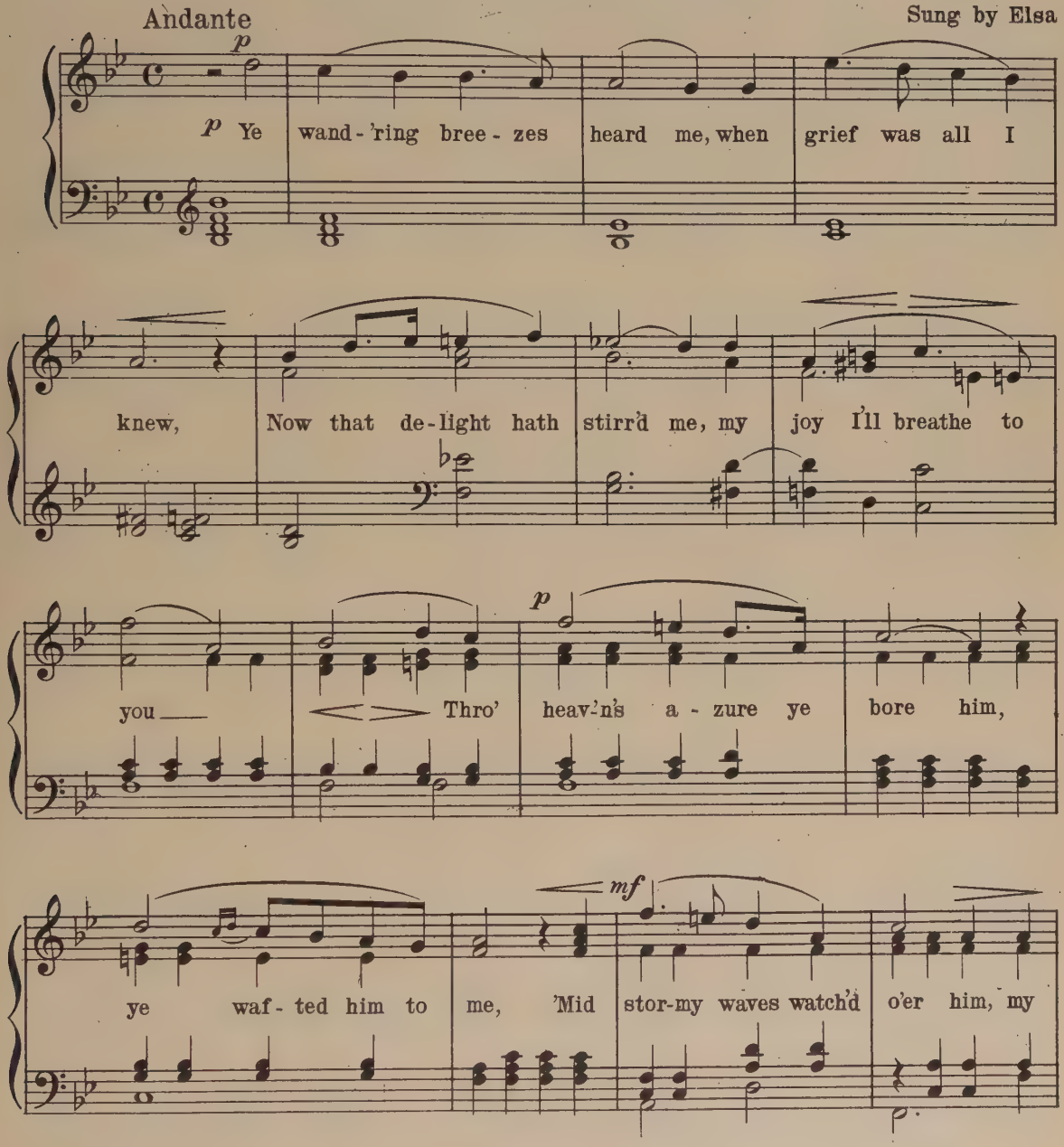
Frederick is defeated by Lohengrin, and declared outlawed by the King. He and Ortrud are ordered to leave the country, while Lohengrin and Elsa are betrothed.

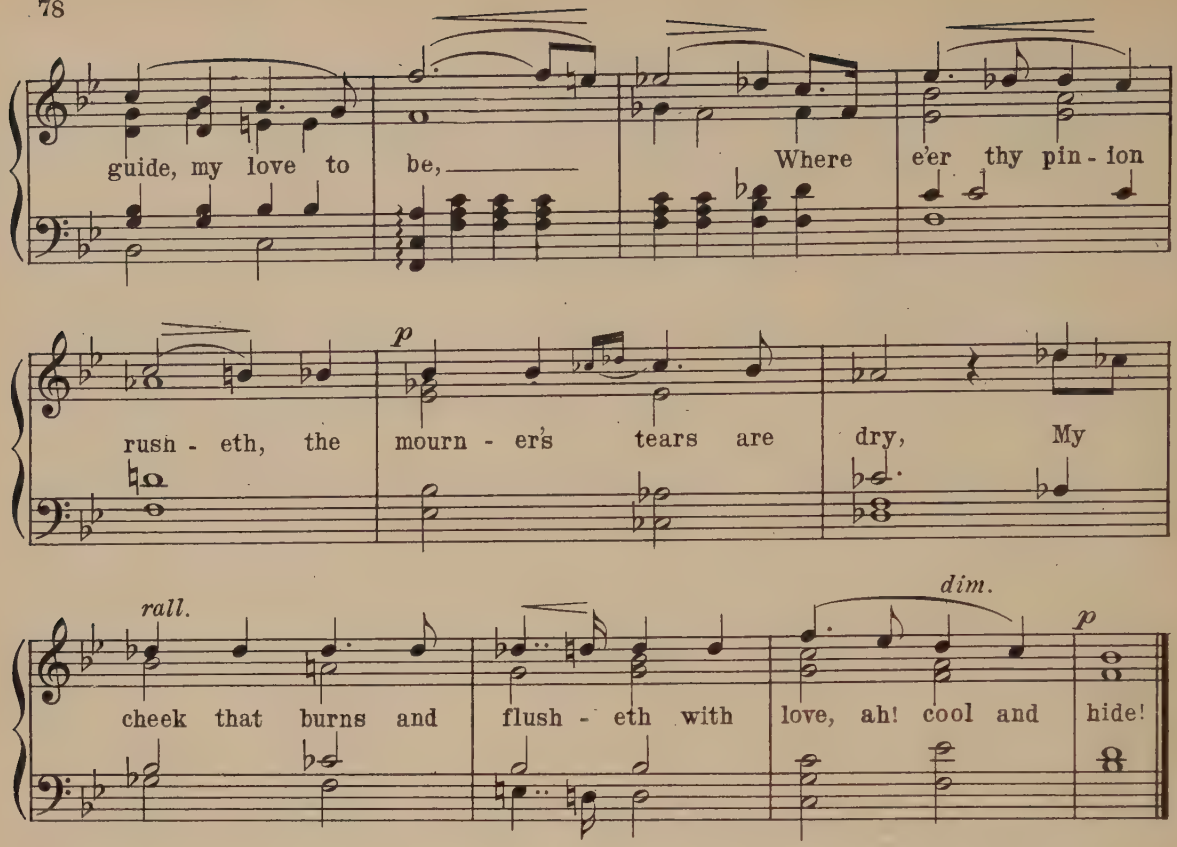
Frederick, crushed by his defeat, falls at Ortrud's feet. The people bear Elsa and Lohengrin away amid general rejoicing.

ACT II

The second act takes place in the dark and deserted yard of the castle. Frederick with his wife Ortrud are concealed there, and Ortrud is endeavoring to persuade her husband that he can finally prevail over Lohengrin. In the meantime, Elsa steps out on the balcony and expresses her happiness and joy in the song

* Ye Wandering Breezes


Andante
Sung by Elsa
p
Ye wand-'ring bree-zes heard me, when grief was all I
knew, Now that de-light hath stirr'd me, my joy I'll breathe to
you Thro' heav'n's a-zure ye bore him,
mf
ye waf-ted him to me, 'Mid stor-my waves watch'd o'er him, my


guide, my love to be,
Where e'er thy pin - ion
p
rush - eth, the mourn - er's tears are dry, My
rall.
dim.
p
cheek that burns and flush - eth with love, ah! cool and hide!

Ortrud has conceived the idea of accomplishing the downfall of Lohengrin through Elsa herself. In pursuance of her plan she feigns exhaustion, and calls to Elsa in a faint voice. Elsa hastens down and admits her into the castle, whereupon Ortrud uses the opportunity to sow doubts in Elsa's mind, telling her that one of these days the knight will disappear as he came, expressing this cruel thought in the following way:

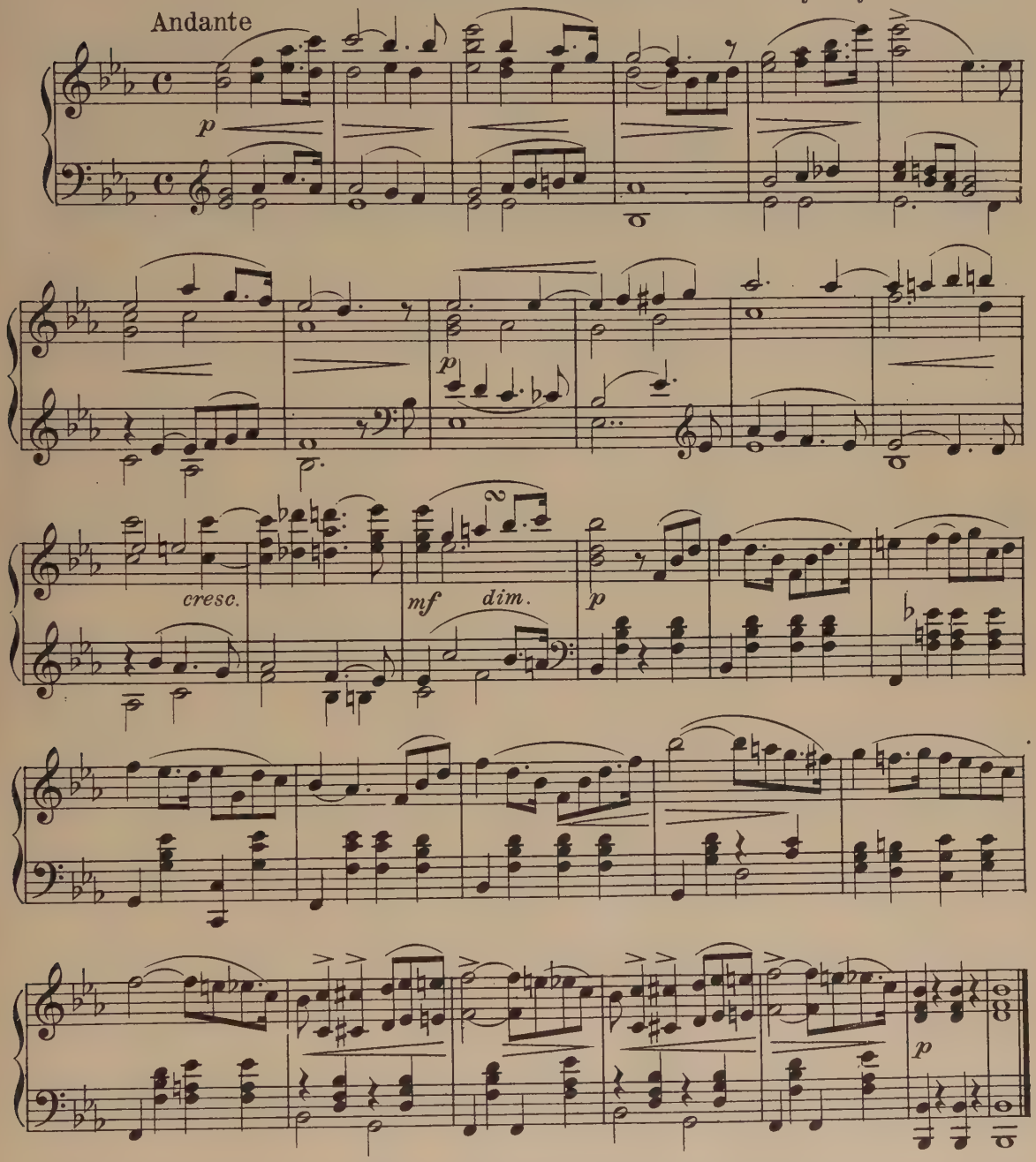
* May He Never Leave Thee

Maestoso
mf
Sung by Ortrud
cresc.
p
May he nev-er leave thee, who was by ma-gic hi-ther brought, and
dim.
may the gla-mour ne'er de - ceive thee that in thy soul his words have wrought!

On the next day, Elsa attended by her train of ladies, proceeds slowly to the church to the strains of the

*Bridal Processional

Played by the Orchestra



Ortrud, bound to wreak her vengeance, meets Elsa and taunts her with not being able to tell the name of the knight whom she is marrying. Frederick also accuses Lohengrin of fraud and dares him to disclose his name and country. The strange knight refuses, because he need share his secret with no one

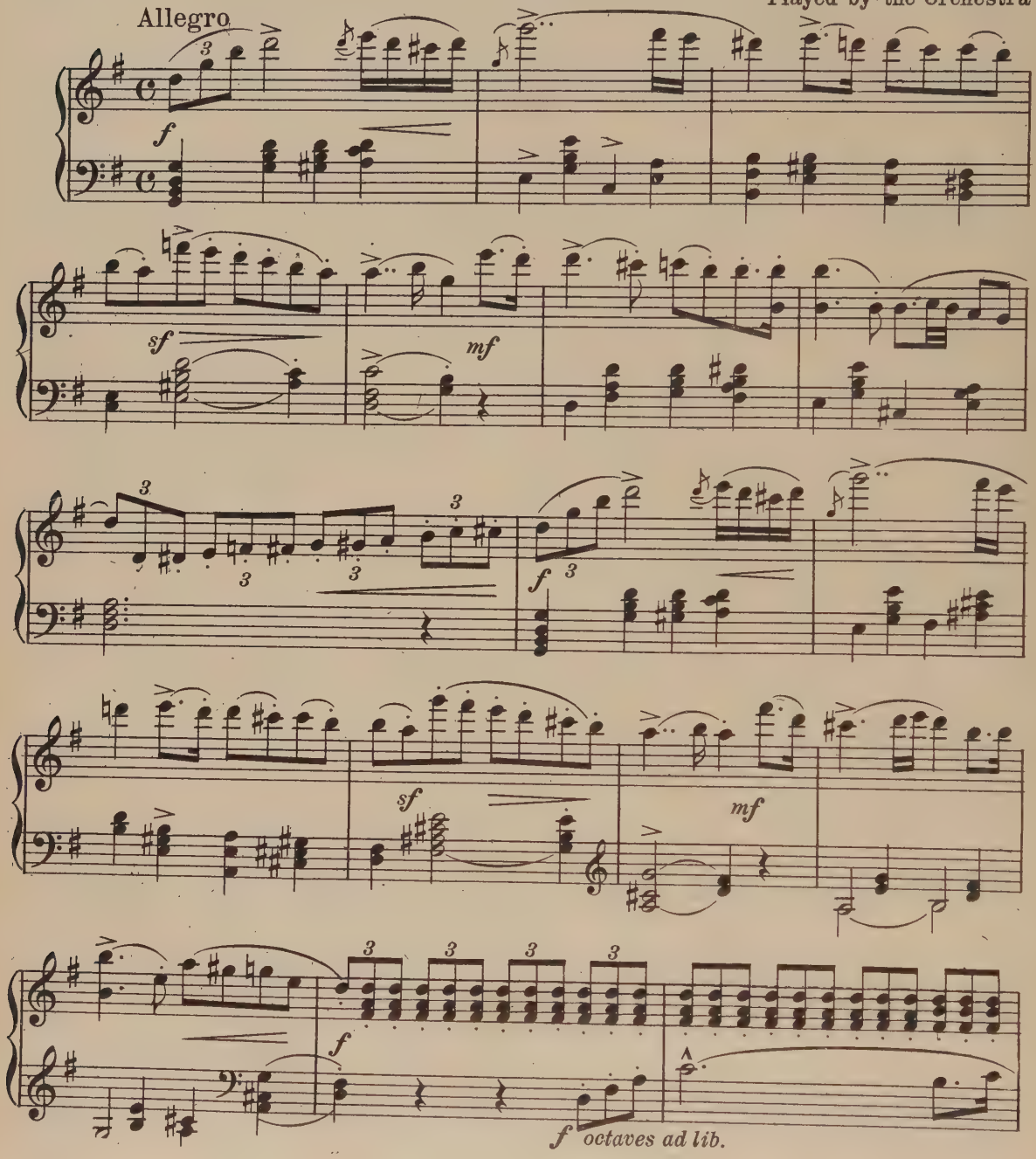
but Elsa, and while for a moment her faith is shaken, she finally fights down her anxiety and doubts. Frederick and Ortrud are again driven away and the bridal procession continues on its way.

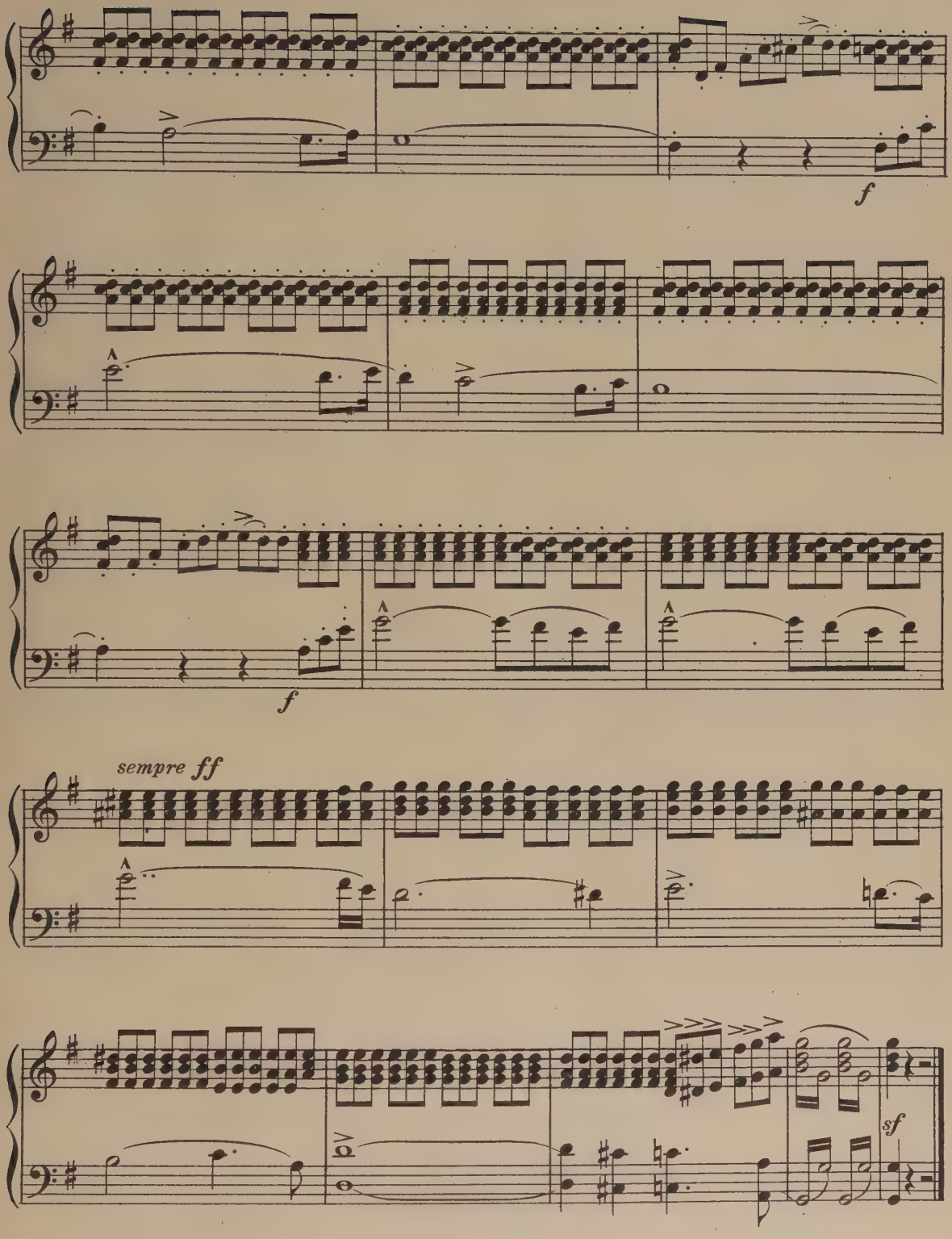
ACT III

The prelude to this act is of exceptional musical beauty and an excerpt from it is given herewith

* Prelude

Played by the Orchestra

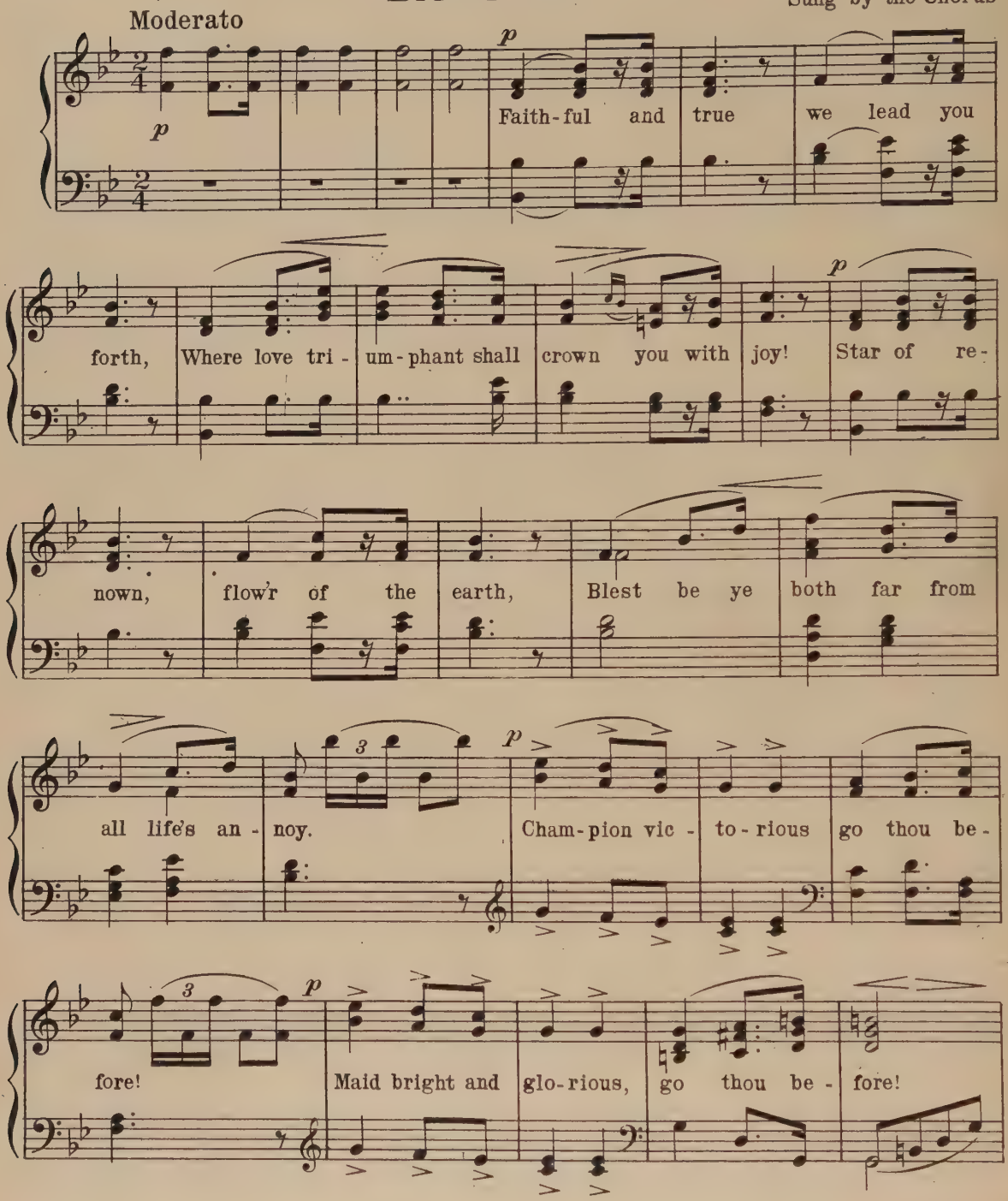


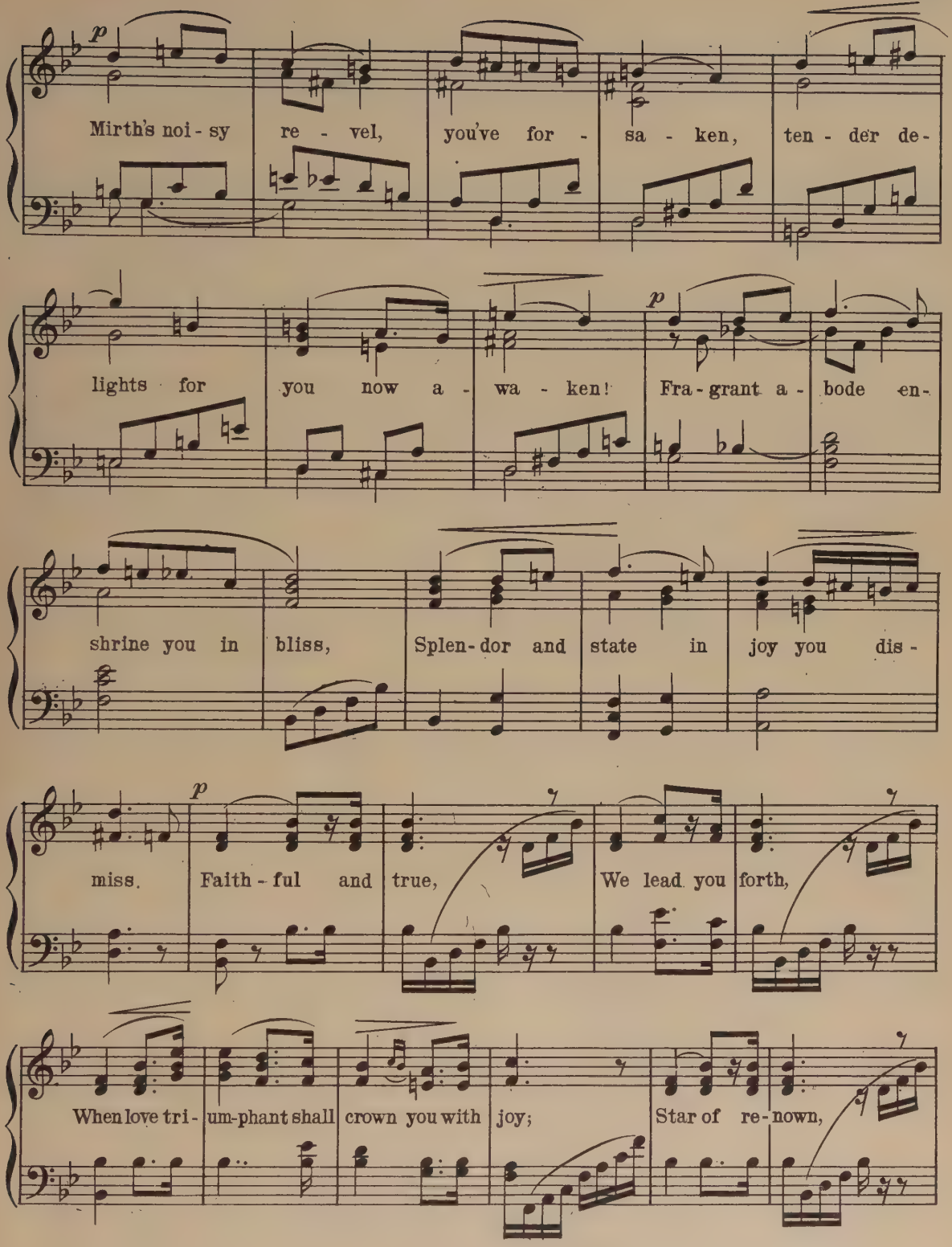

f
f
sempre ff
sf

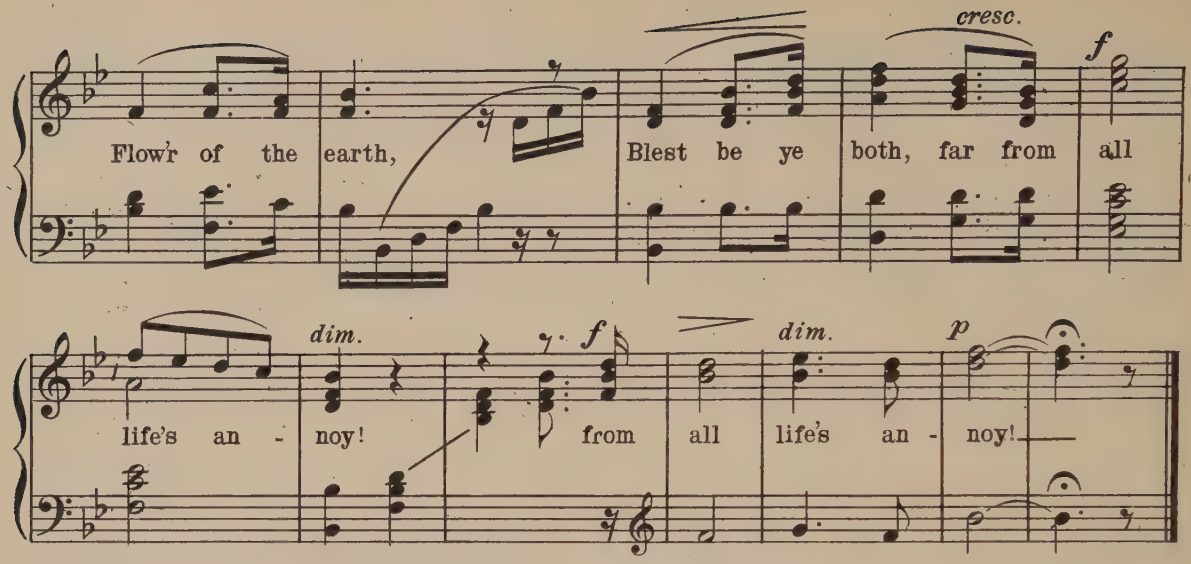
The first scene takes place in the bridal chamber. The ladies enter on one side leading in Elsa; the King and his nobles from the other side leading Lohengrin, all singing the beautiful

*Bridal Chorus

Sung by the Chorus


Moderato
p
Faith-ful and true we lead you
forth, Where love tri - um-phant shall crown you with joy! Star of re-
nown, flow'r of the earth, Blest be ye both far from
all life's an - noy. Cham-pion vic - to-rious go thou be-
fore! Maid bright and glo-rious, go thou be - fore!


p
Mirth's noi - sy re - vel, you've for - sa - ken, ten - der de-
lights for you now a - wa - ken! Fra - grant a - bode en-
p
shrine you in bliss, Splen - dor and state in joy you dis -
p
miss. Faith - ful and true, We lead you forth,
When love tri - um-phant shall crown you with joy; Star of re - nown,

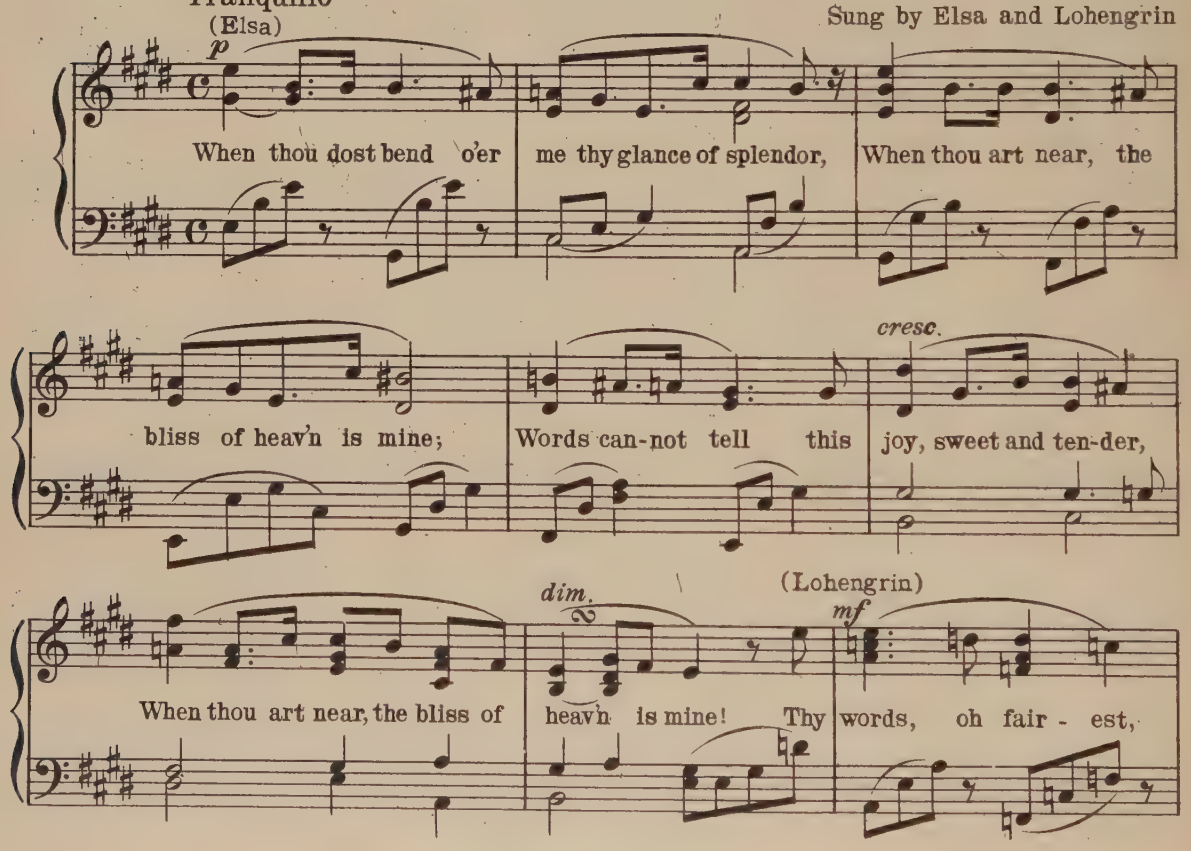


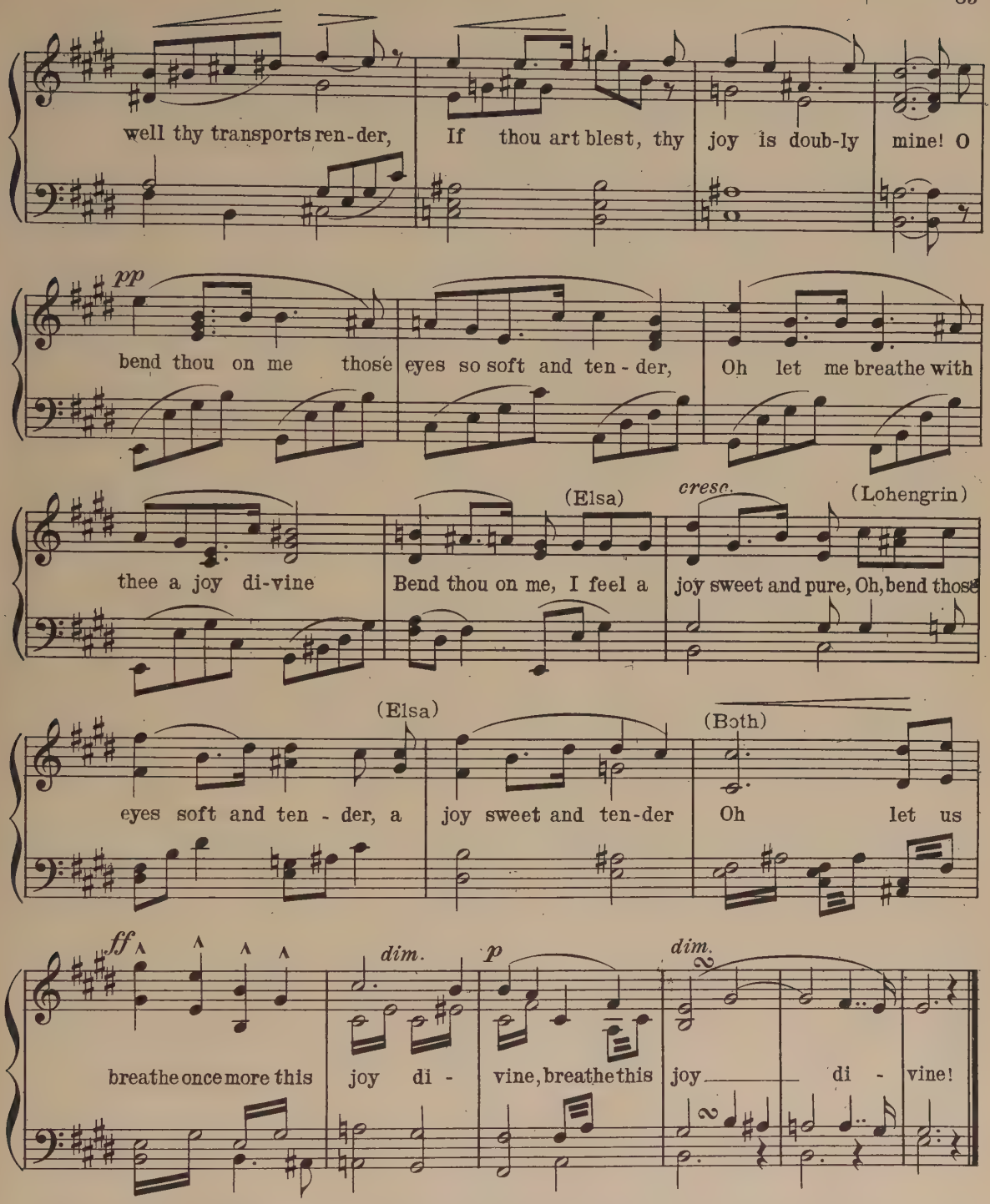
The guests leave, one by one, and finally the happy couple are alone. They express their feelings for each other in the tender duet

* The Blissful Strain Is O'er

Tranquillo

Sung by Elsa and Lohengrin

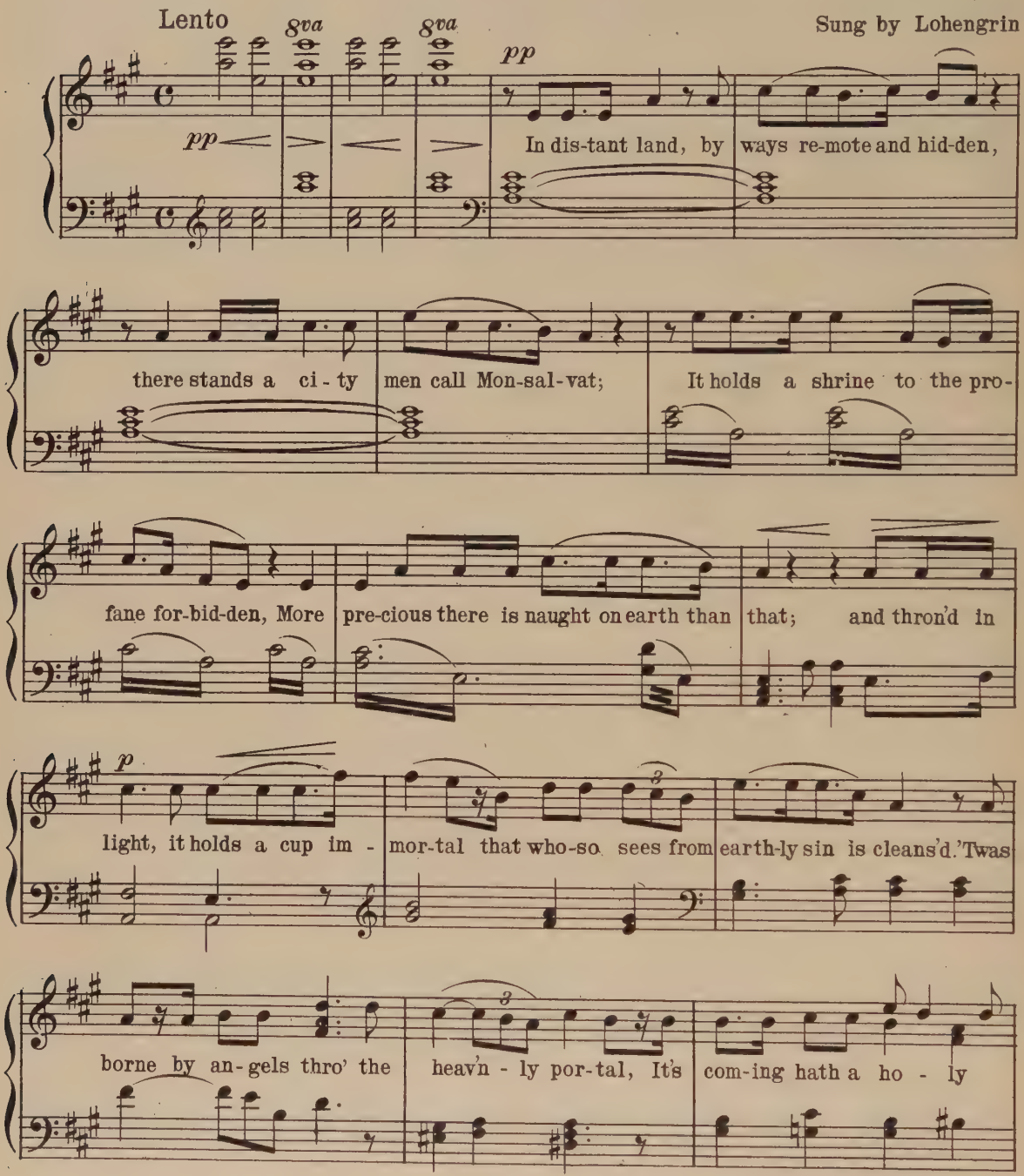

(Elsa)
p
When thou dost bend o'er me thy glance of splendor, When thou art near, the
bliss of heav'n is mine; Words can-not tell this
cresc.
joy, sweet and ten-der,
dim.
(Lohengrin)
mf
When thou art near, the bliss of heav'n is mine! Thy words, oh fair - est,

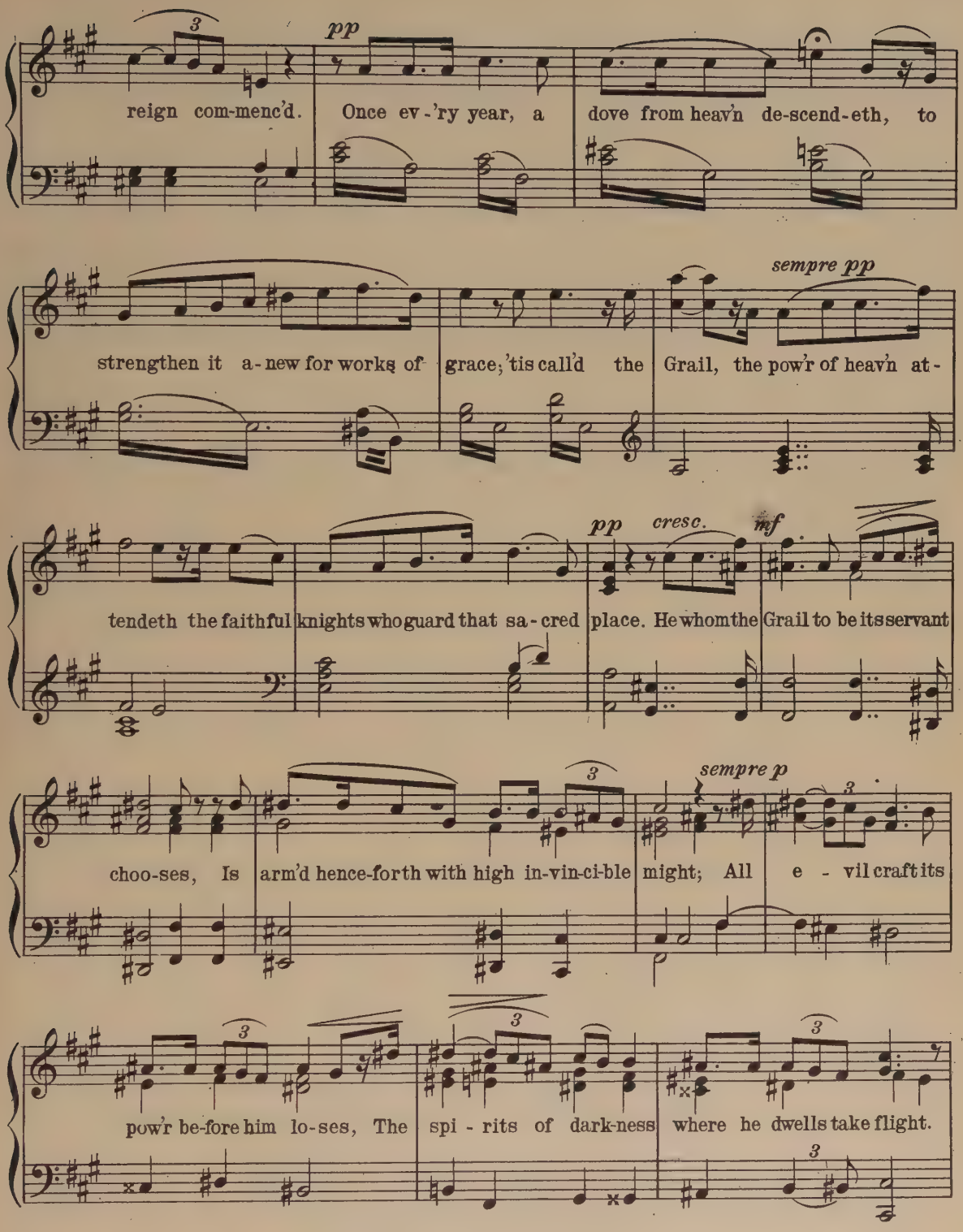

well thy transports ren-der, If thou art blest, thy joy is doub-ly mine! O
pp
bend thou on me those eyes so soft and ten-der, Oh let me breathe with
(Elsa)
cresc.
(Lohengrin)
thee a joy di-vine Bend thou on me, I feel a joy sweet and pure, Oh, bend those
(Elsa)
(Both)
eyes soft and ten-der, a joy sweet and ten-der Oh let us
ff
dim.
p
dim.
breathe once more this joy di- vine, breathe this joy di- vine!

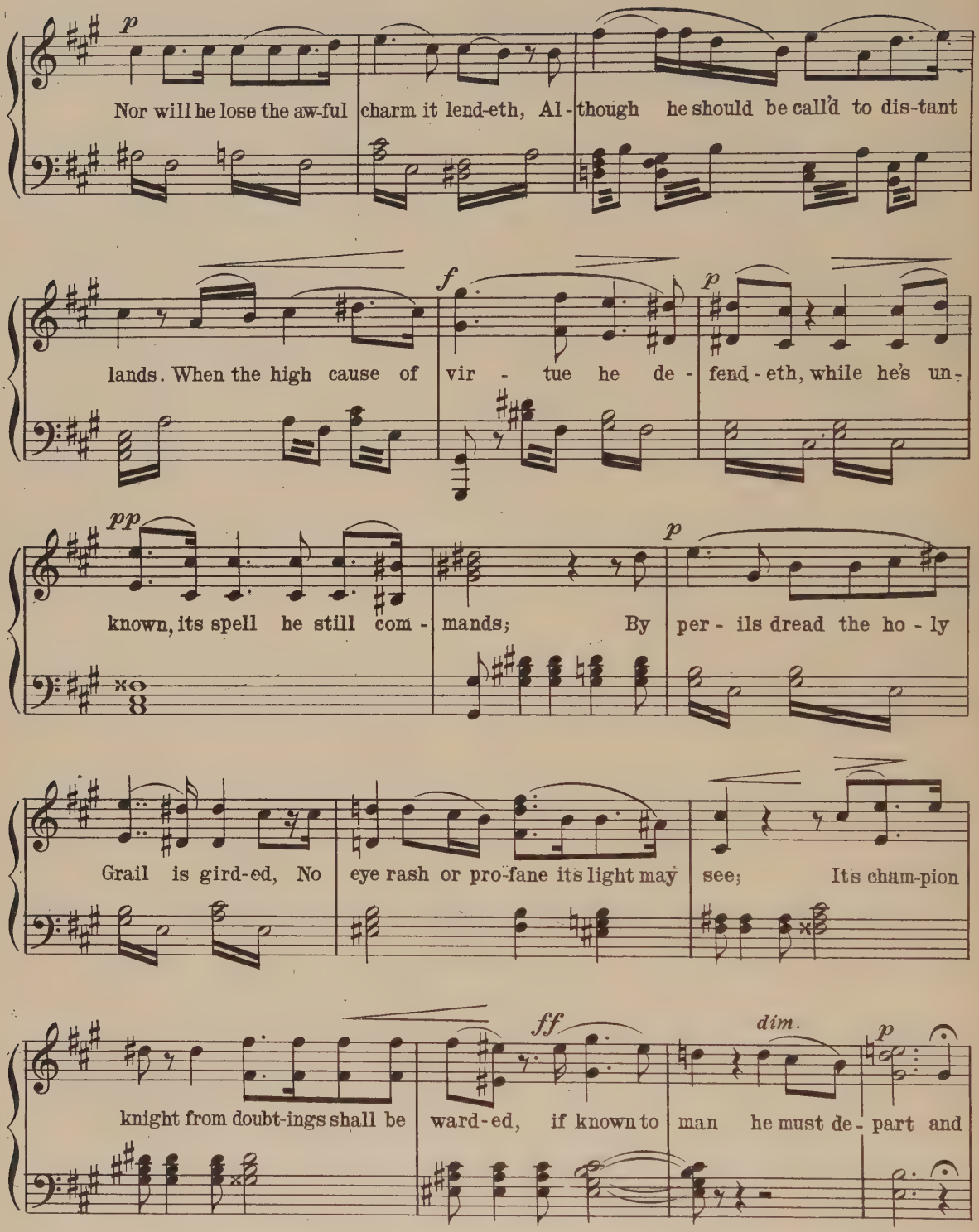
Elsa is filled with happiness but she is still trembling with excitement and worried with the fear that her happiness will suddenly vanish. Lohengrin endeavors to reassure her but her restlessness increases and she finally asks the fatal question which is destined to put an end to their mutual happiness. Just at this moment, Frederick rushes in with his companions to assassinate Lohengrin, but the valiant knight

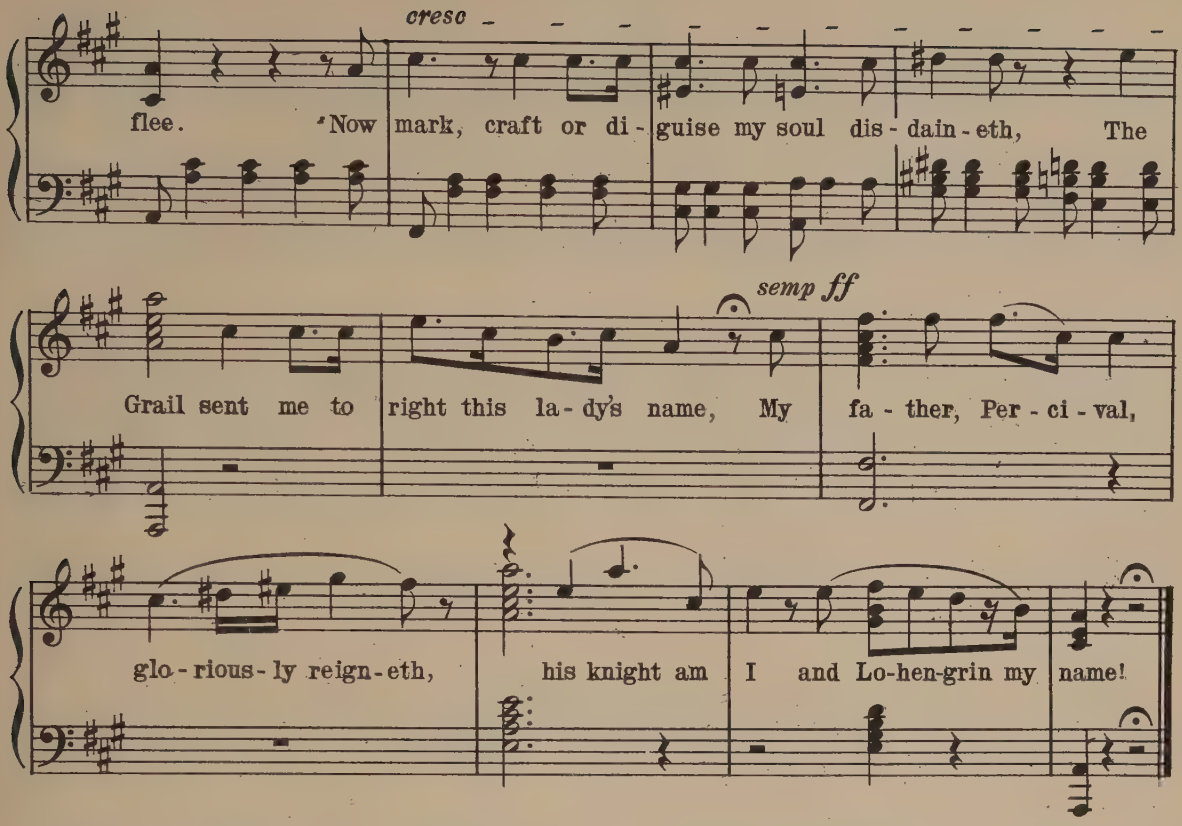
seizes his sword and kills him, instructing the attendants to take the body before the King. At the dawn of day, the King and his court are again assembled on the banks of the Scheldt. Lohengrin comes before him and defends his killing Frederick for his treachery, and accuses Elsa of having broken her oath. He then proceeds to answer the questions regarding his birth and origin in the song

* In Distant Land


Lento
8va
8va
Sung by Lohengrin
pp
pp
In dis-tant land, by ways re-mote and hid-den,
there stands a ci - ty men call Mon-sal-vat; It holds a shrine to the pro-
fane for-bid-den, More pre-cious there is naught on earth than that; and thron'd in
p
light, it holds a cup im - mor-tal that who-so sees from earth-ly sin is cleans'd. 'Twas
borne by an-gels thro' the heav'n - ly por-tal, It's com-ing hath a ho - ly


pp
reign com-menc'd. Once ev-'ry year, a dove from heav'n de-scend-eth, to
sempre pp
strengthen it a-new for works of grace; 'tis call'd the Grail, the pow'r of heav'n at-
pp cresc. mf
tendeth the faithful knights who guard that sa-cred place. He whom the Grail to be its servant
sempre p
choo-ses, Is arm'd hence-forth with high in-vin-ci-ble might; All e-vil craft its
pow'r be-fore him lo-ses, The spi-rits of dark-ness where he dwells take flight.


p
Nor will he lose the aw-ful charm it lend-eth, Al - though he should be call'd to dis-tant
f
p
lands. When the high cause of vir - tue he de - fend - eth, while he's un -
pp
p
known, its spell he still com - mands; By per - ils dread the ho - ly
Grail is gird-ed, No eye rash or pro-fane its light may see; Its cham-pion
ff
dim.
p
knight from doubt-ings shall be ward-ed, if known to man he must de - part and

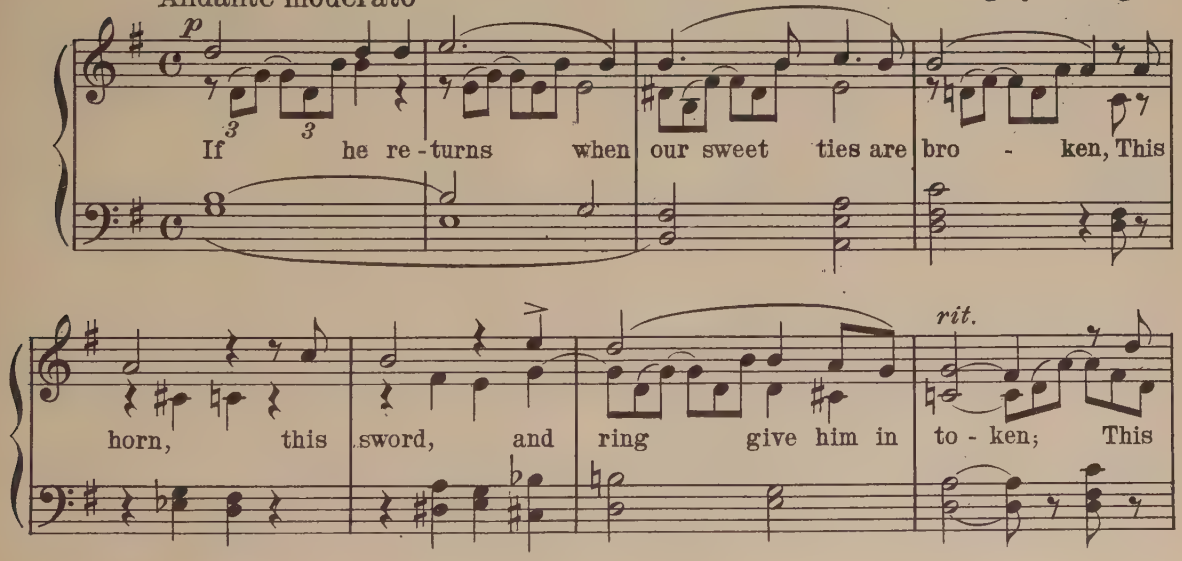

cresc
flee. Now mark, craft or di - guise my soul dis - dain - eth, The
semp ff
Grail sent me to right this la - dy's name, My fa - ther, Per - ci - val,
glo - rious - ly reign - eth, his knight am I and Lo-hen-grin my name!

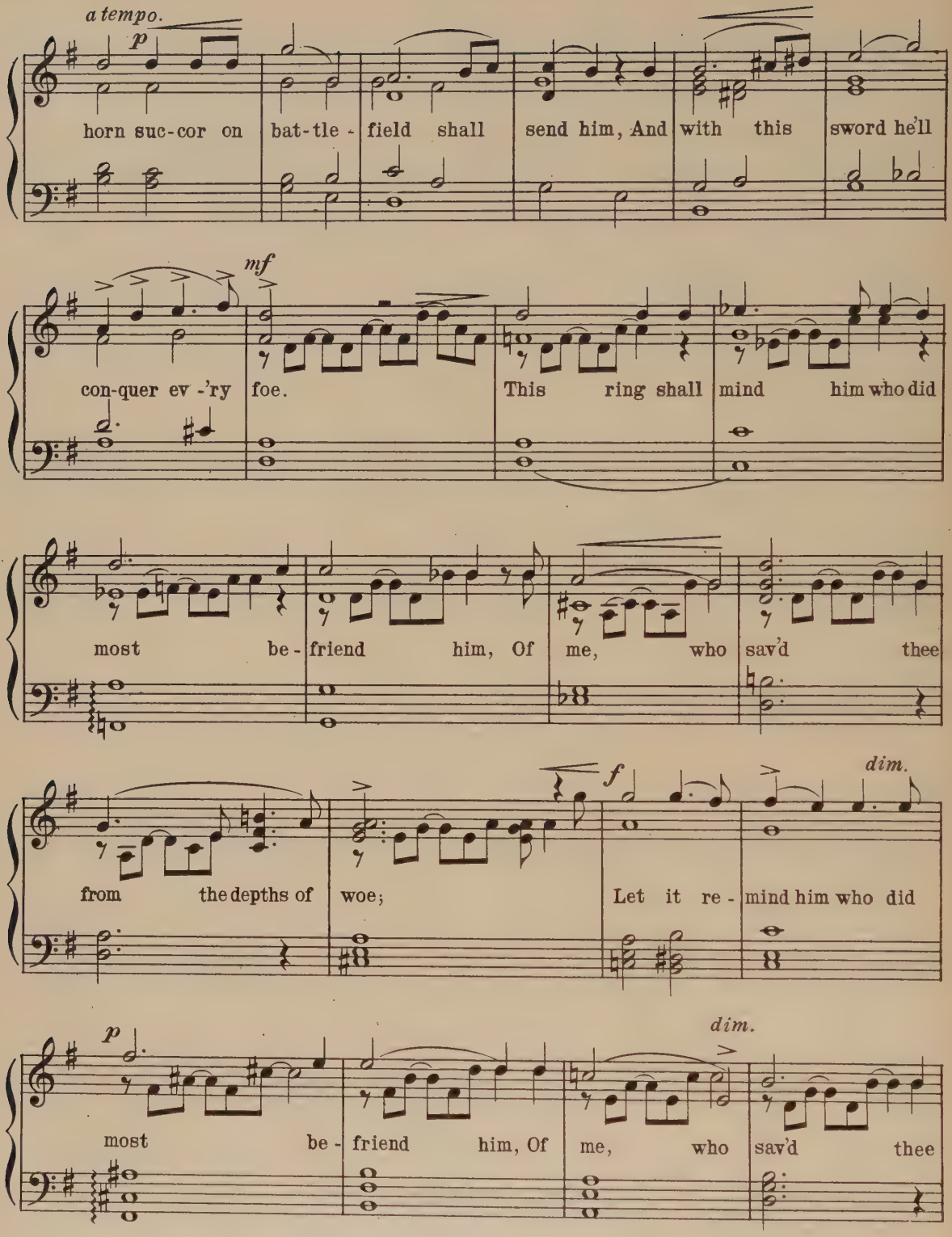
Having disclosed his identity, Lohengrin must now take his departure, but first he gives his sword, horn and ring to Elsa, and tells her to give them to her brother in the song

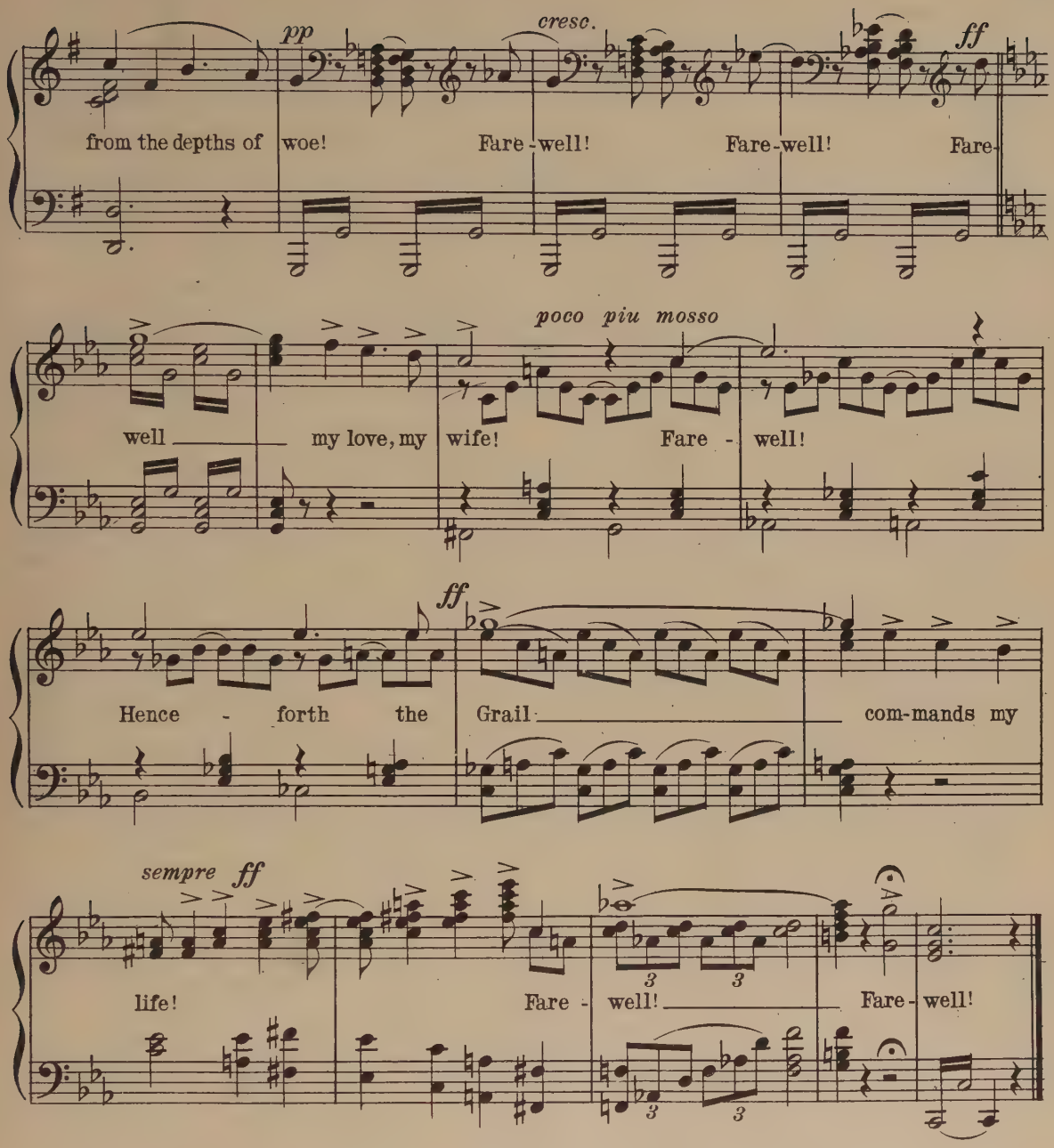
If He Returns

Andante moderato

Sung by Lohengrin




a tempo.
p
horn suc-cor on bat-tle - field shall send him, And with this sword he'll
mf
con-quer ev -'ry foe. This ring shall mind him who did
most be - friend him, Of me, who sav'd thee
from the depths of woe; Let it re - mind him who did
f
dim.
p
most be - friend him, Of me, who sav'd thee
dim.


pp
cresc.
ff
from the depths of woe! Fare - well! Fare - well! Fare -
poco piu mosso
well my love, my wife! Fare - well!
ff
Hence - forth the Grail com-mands my
sempre ff
life! Fare - well! Fare - well!

The swan again approaches with the boat in which to bear Lohengrin away, and Ortrud, knowing that the swan is really the young Duke Godfrey, whom she has transformed by a magic spell, is filled with bitter disappointment as Lohengrin, calling upon the Grail for assistance, causes the swan to disappear and the young Duke Godfrey to stand in his place. A white dove descends from heaven; it seizes the cord of the boat and gently draws Lohengrin away. As he disappears from view, Elsa sinks lifeless into her brother's arms.

END OF THE OPERA

I PAGLIACCI

Libretto and Music by R. Leoncavallo

CHARACTERS

NEDDA (In the play, Columbine) BEPPE (In the play, Harlequin)

TONIO (In the play, Taddeo) SILVIO, a villager

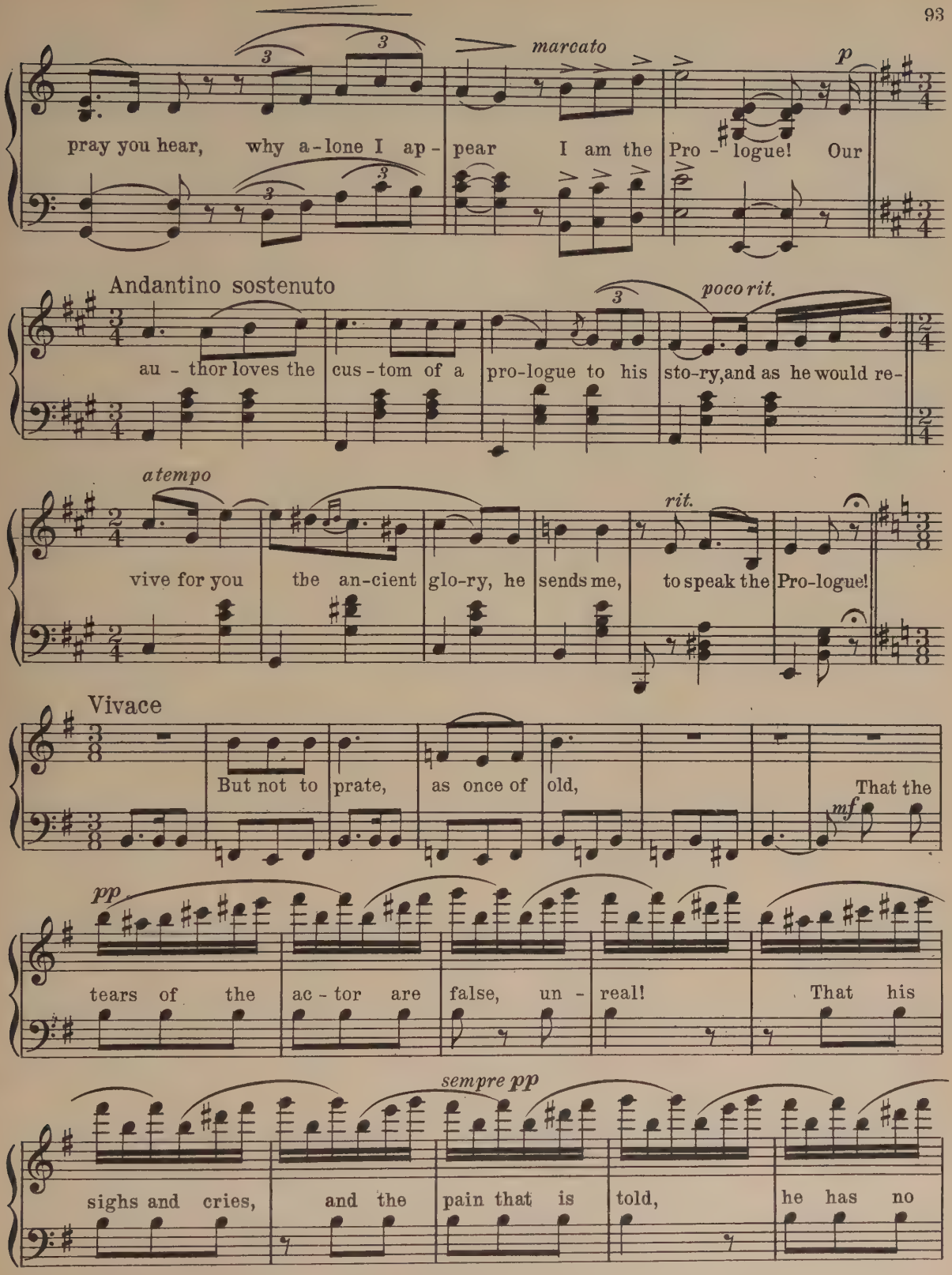
CANIO (In the play, Punchinello) Master of the Troupe

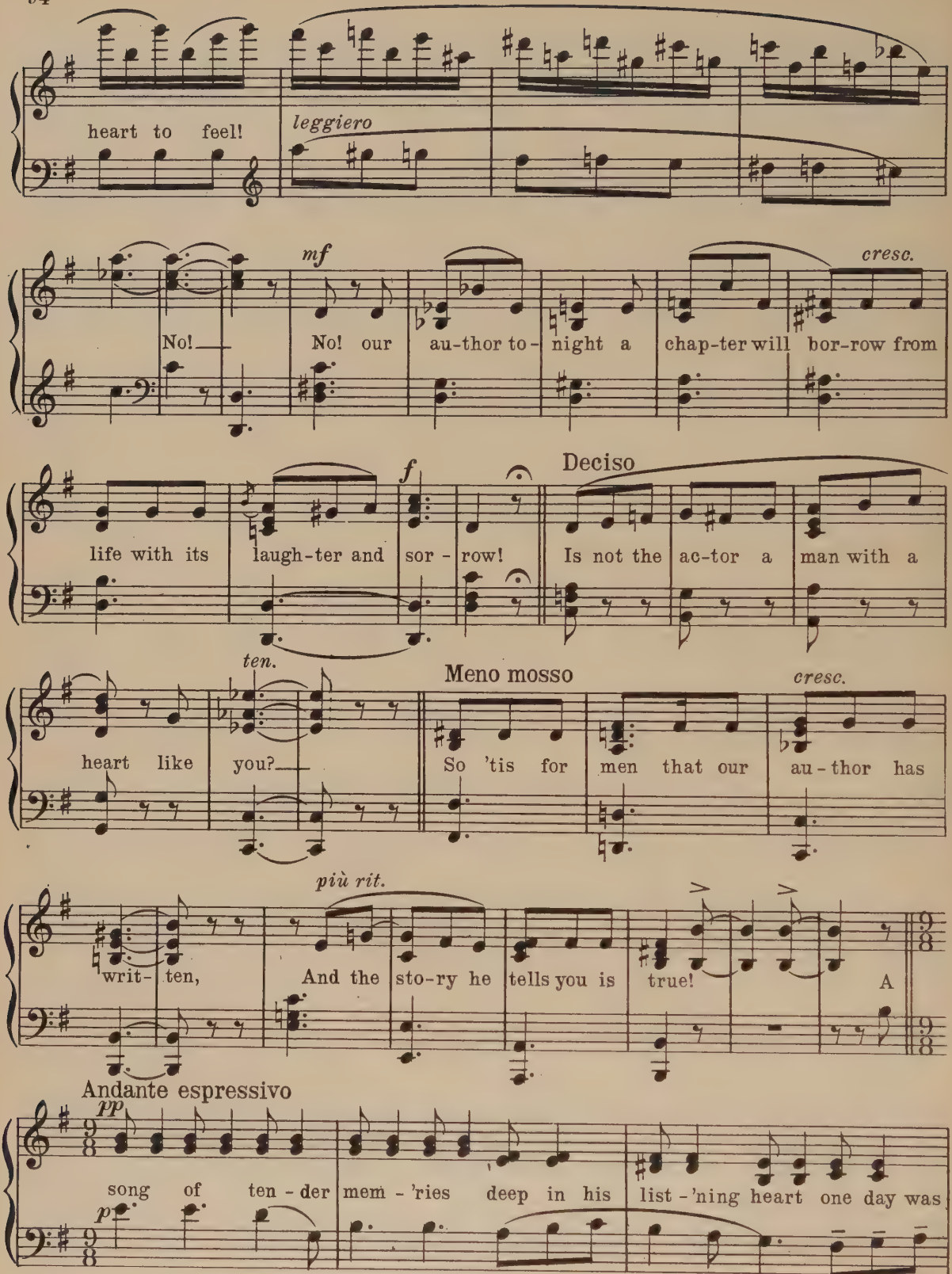
The scene is laid in Calabria, on the Feast of the Assumption, about 1870.

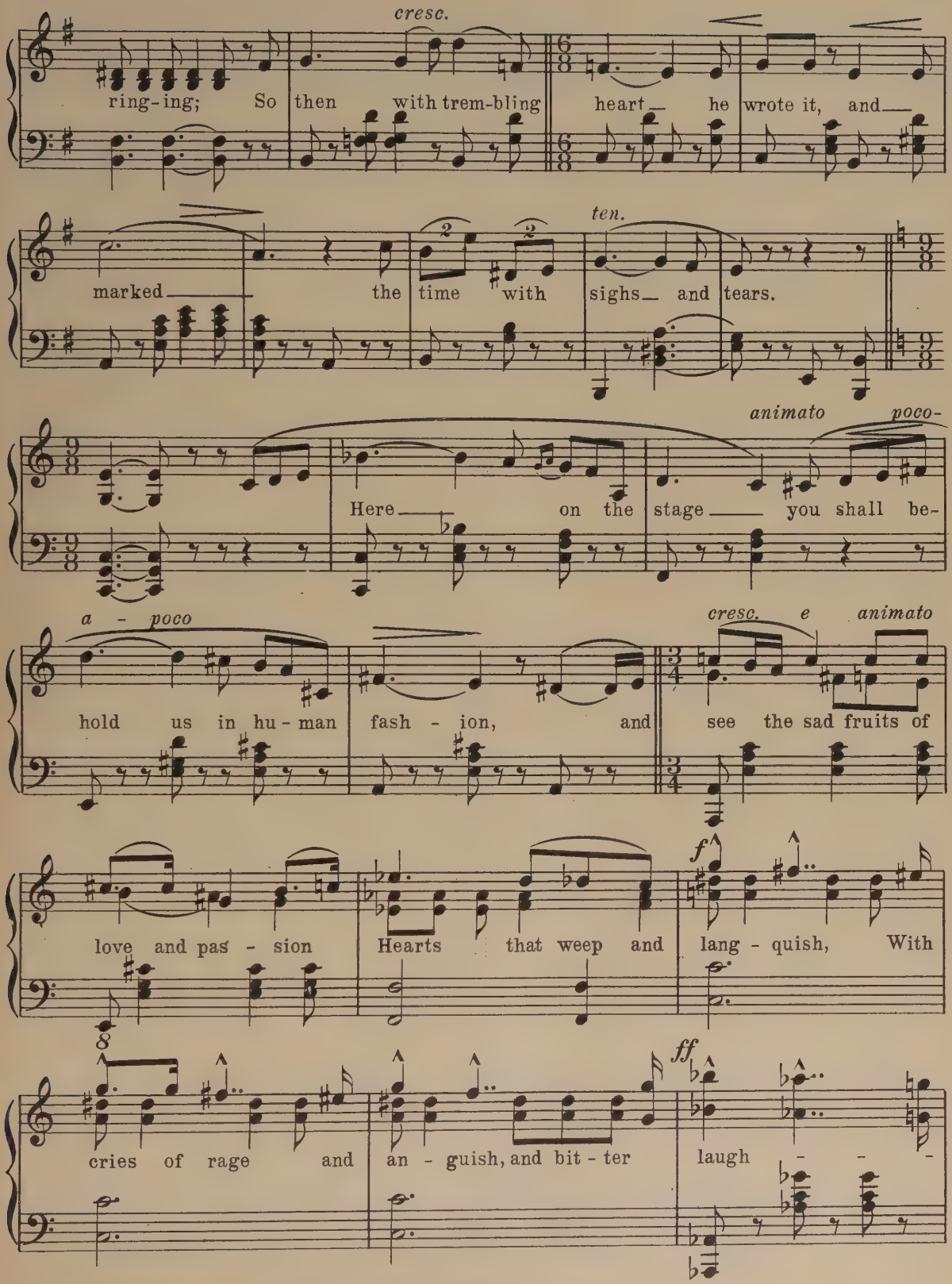
Prologue

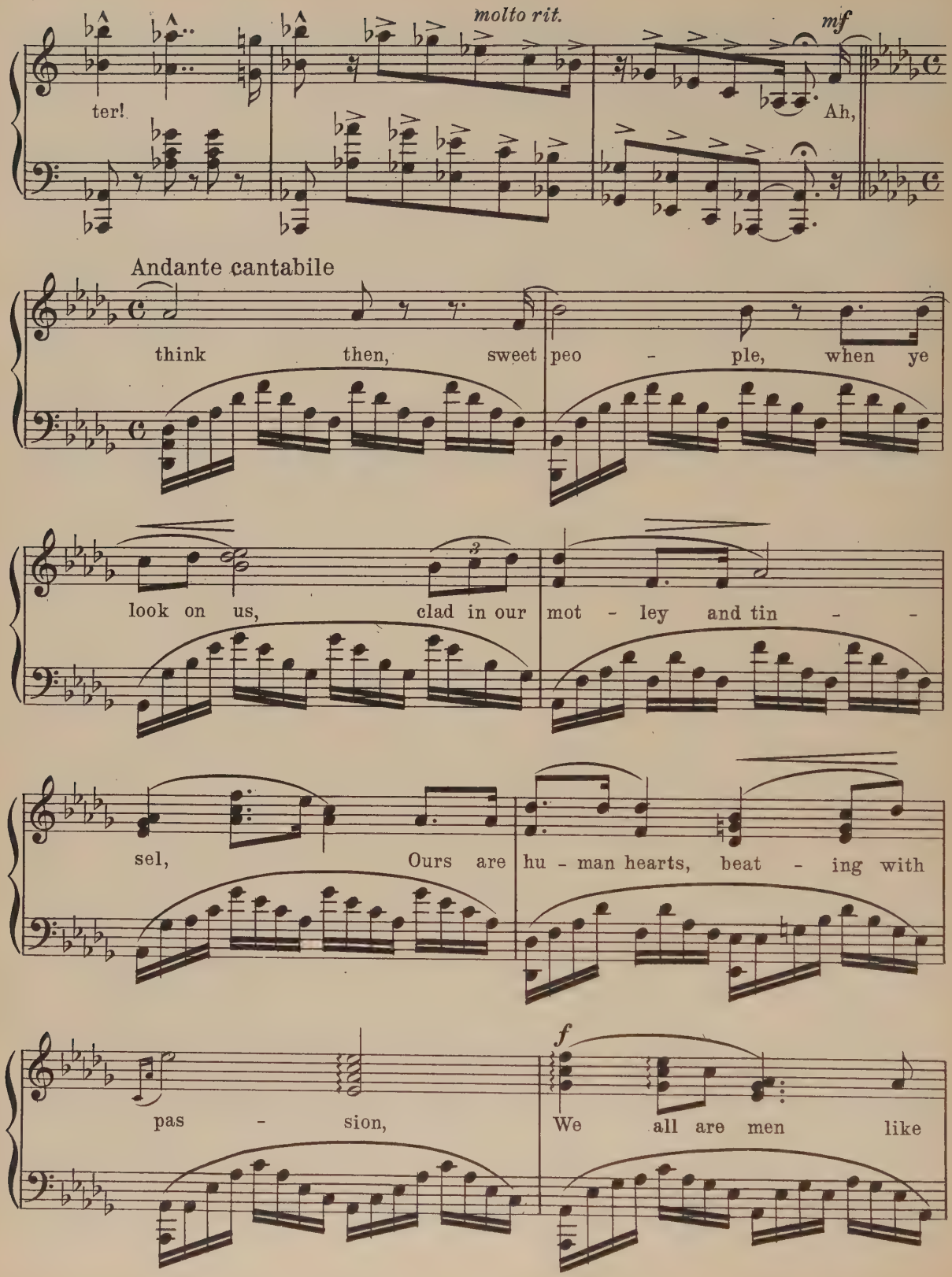
Sung by Tonio

In the Prologue, the stirring and vivacious orchestral prelude comes to a sudden pause as Tonio, the clown, thrusts his head through the curtains and announces that he is the Prologue as follows:


marcato
p
pray you hear, why a-lone I ap- pear I am the Pro- logue! Our
Andantino sostenuto
poco rit.
au- thor loves the cus- tom of a pro-logue to his sto-ry, and as he would re-
a tempo
rit.
vive for you the an-cient glo-ry, he sends me, to speak the Pro-logue!
Vivace
But not to prate, as once of old, That the
mf
pp
tears of the ac- tor are false, un- real! That his
sempre pp
sighs and cries, and the pain that is told, he has no


heart to feel!
leggiero
mf
cresc.
No! No! our au-thor to- night a chap-ter will bor-row from
f
Deciso
life with its laugh-ter and sor - row! Is not the ac-tor a man with a
ten.
Meno mosso
cresc.
heart like you? So 'tis for men that our au-thor has
più rit.
writ- ten, And the sto-ry he tells you is true! A
Andante espressivo
pp
p
song of ten - der mem - 'ries deep in his list - 'ning heart one day was


cresc.
ring-ing; So then with trem-bling heart he wrote it, and
ten.
marked the time with sighs and tears.
animato
poco-
Here on the stage you shall be-
a - poco
hold us in hu-man fash - ion, and
cresc. e animato
see the sad fruits of
f
love and pas - sion Hearts that weep and lang - quish, With
ff
cries of rage and an - guish, and bit - ter laugh


molto rit.
mf
ter!
Ah,
Andante cantabile
think then, sweet peo - ple, when ye
look on us, clad in our mot - ley and tin - -
sel, Ours are hu - man hearts, beat - ing with
f
pas - sion, We all are men like

p
you, for glad - ness or sor - row,
cresc.
'Tis the same broad Hea - ven a - bove us, The
ff
Piu lento, quasi recitato
mf
same wide lone-ly world be- fore us!
Will ye hear, then, the
p
Deciso
f
sto-ry, How it un- folds it-self sure-ly and cer-tain? Come then! Ring up the cur - tain!

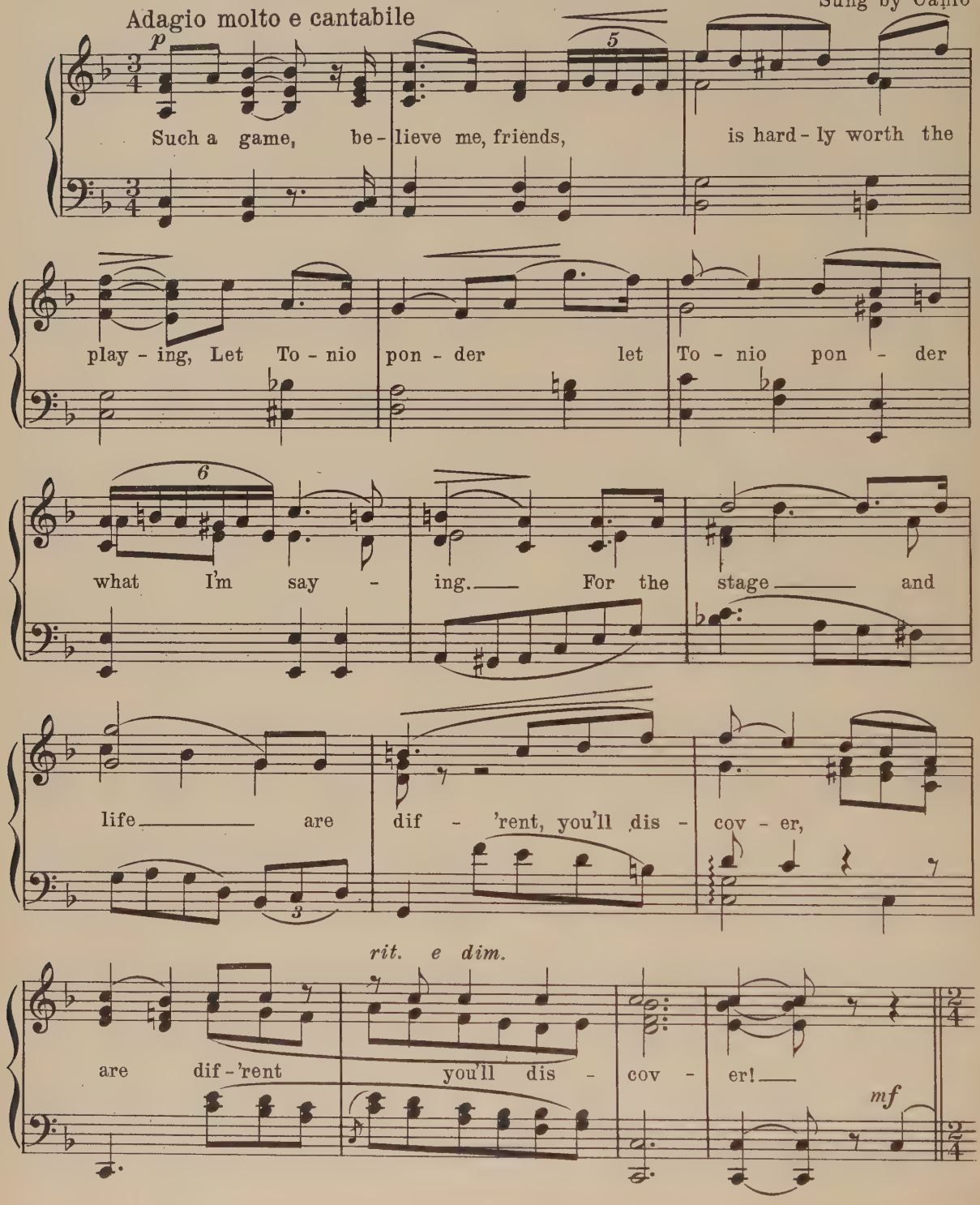
ACT I

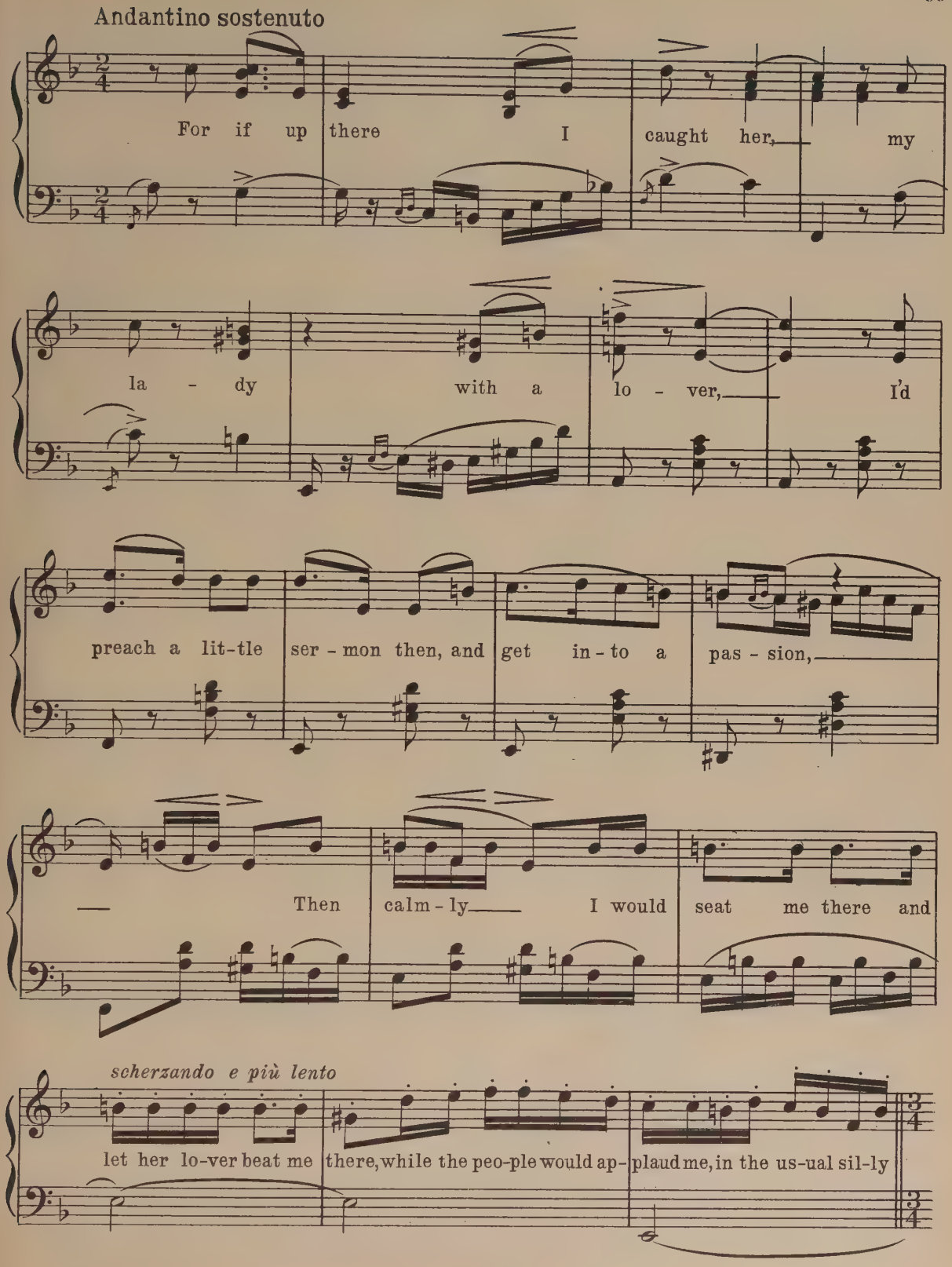
The first act takes place at the entrance to a small village – where two roads meet. On the right is a travelling theatre, and as the curtain rises, sounds of a trumpet out-of-tune and of a noisy drum are heard. Beppe enters, in harlequin costume, leading a donkey drawing a gaily-painted cart in which Nedda is lying. Behind her is Canio, dressed as Punchinello, with a trumpet in one hand and drum sticks in the other. Accompanying them is a band of villagers in holiday costume, to whom Canio announces that, at seven o'clock that evening they will give a performance, showing the troubles of Punchinello and the vengeance he wreaked upon a treacherous rival – a strange combination of love and hate. The villagers, after expressing their delight, start to disperse, Beppe throws down his whip in front of the theatre and prepares to accompany Canio to the local tavern, to which they have been invited by a friendly villager. Tonio lingers behind, and when Canio asks

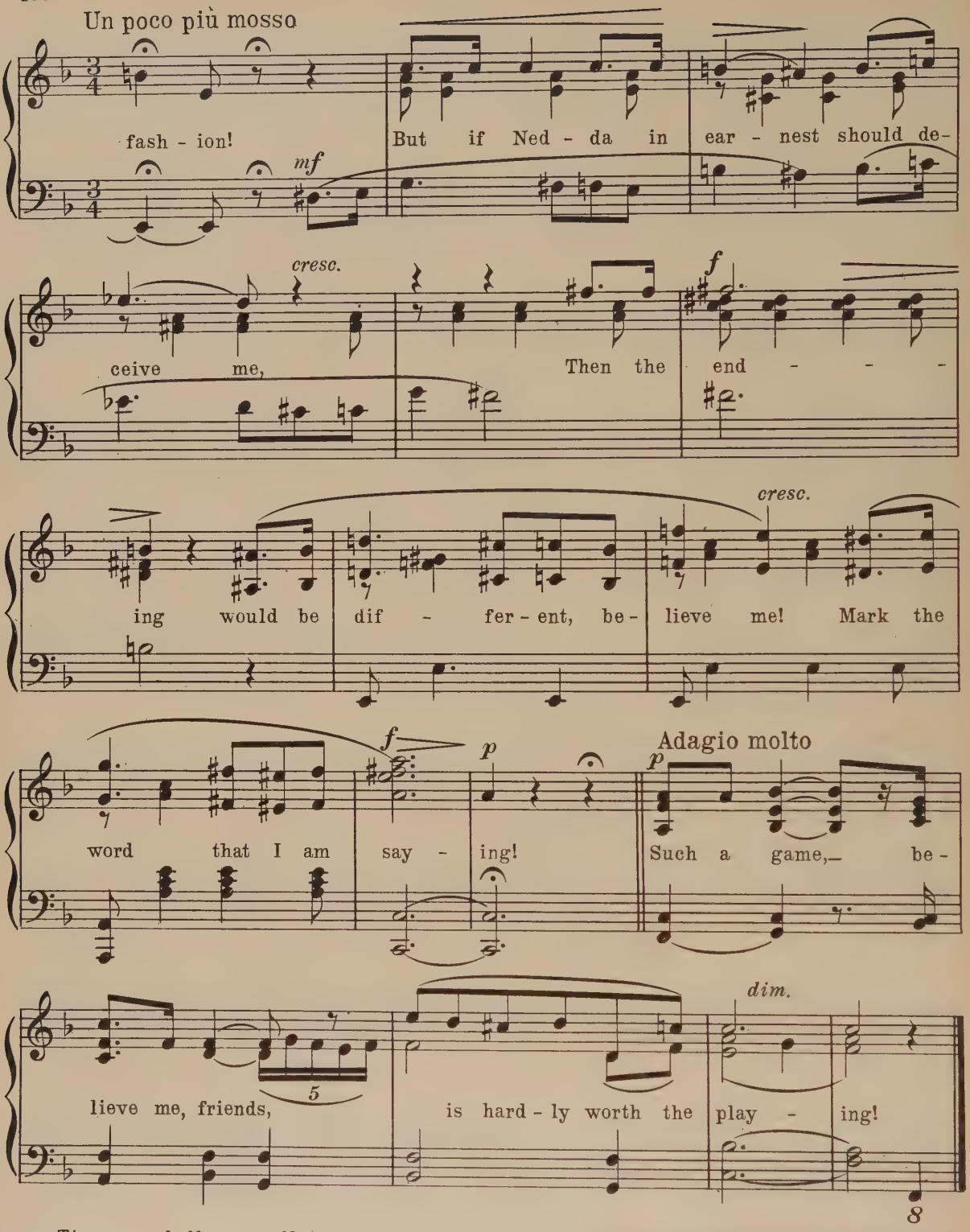
him if he is coming along, replies that he will be there later, after he has cleaned the donkey. When the villager laughingly warns Canio that Tonio lingers in order to court Nedda, Canio, half smiling and half frowning, replies in the song

Such A Game, Believe Me, Friends

Sung by Canio


Adagio molto e cantabile
p
Such a game, be - lieve me, friends, is hard - ly worth the
play - ing, Let To - nio pon - der let To - nio pon - der
what I'm say - ing. For the stage and
life are dif - 'rent, you'll dis - cov - er,
rit. e dim.
are dif - 'rent you'll dis - cov - er!
mf

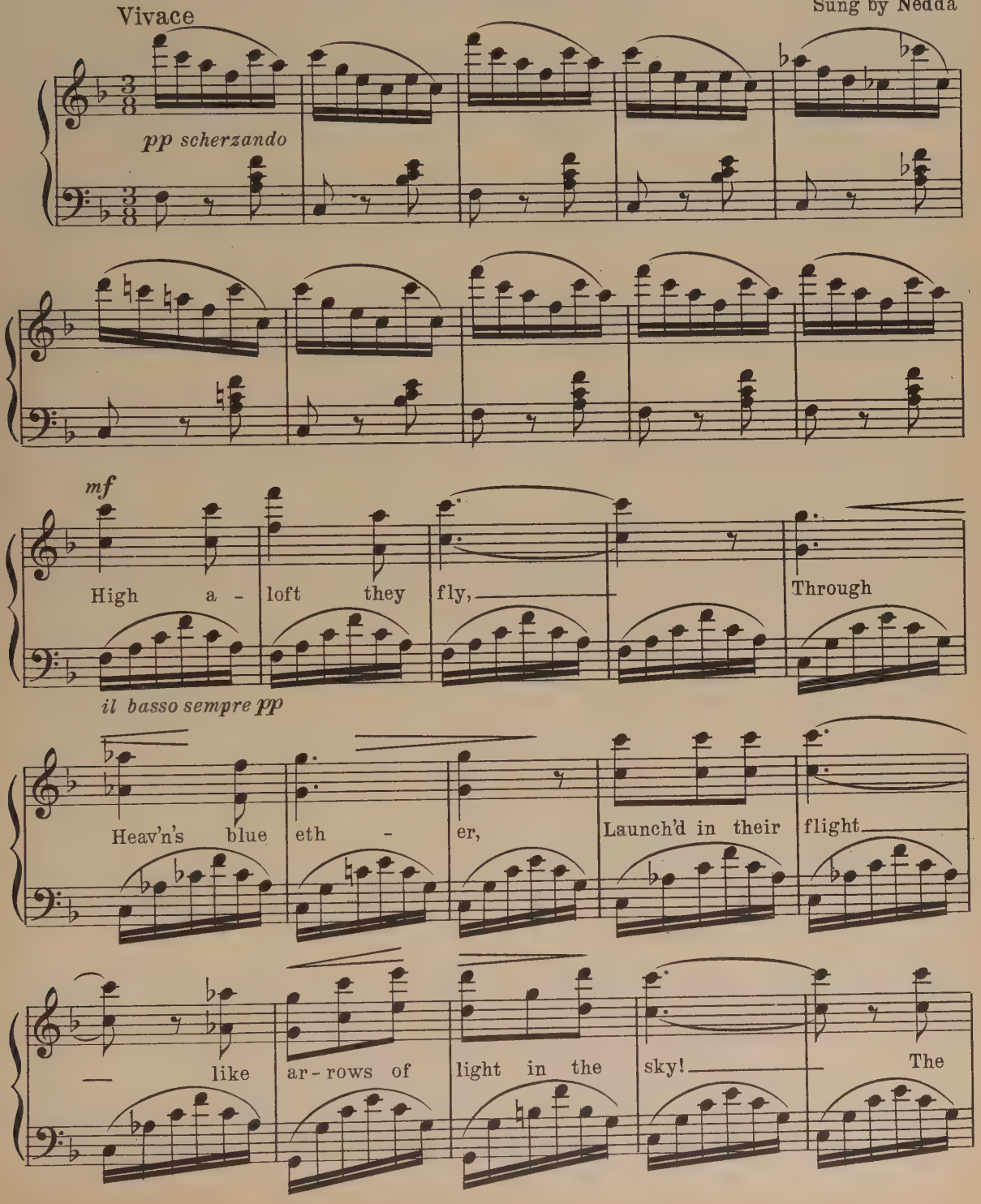

Andantino sostenuto
For if up there I caught her, my
la - dy with a lo - ver, I'd
preach a lit-tle ser - mon then, and get in - to a pas - sion,
— Then calm - ly I would seat me there and
scherzando e più lento
let her lo-ver beat me there, while the peo-ple would ap-plaud me, in the us-ual sil-ly



The vesper bells now call the villagers to church, while Canio and Beppe betake themselves with the friendly villager to drink in the tavern. Nedda, remaining behind, is greatly disturbed by Canio's sinister warning as to what would happen if she were unfaithful, conscious in her own heart that

she is already deep in a liaison with Silvio, a rich farmer. She is soon cheered, however, by her own sanguine temperament, as she gives voice to a song of the birds, which her mother used to sing, entitled

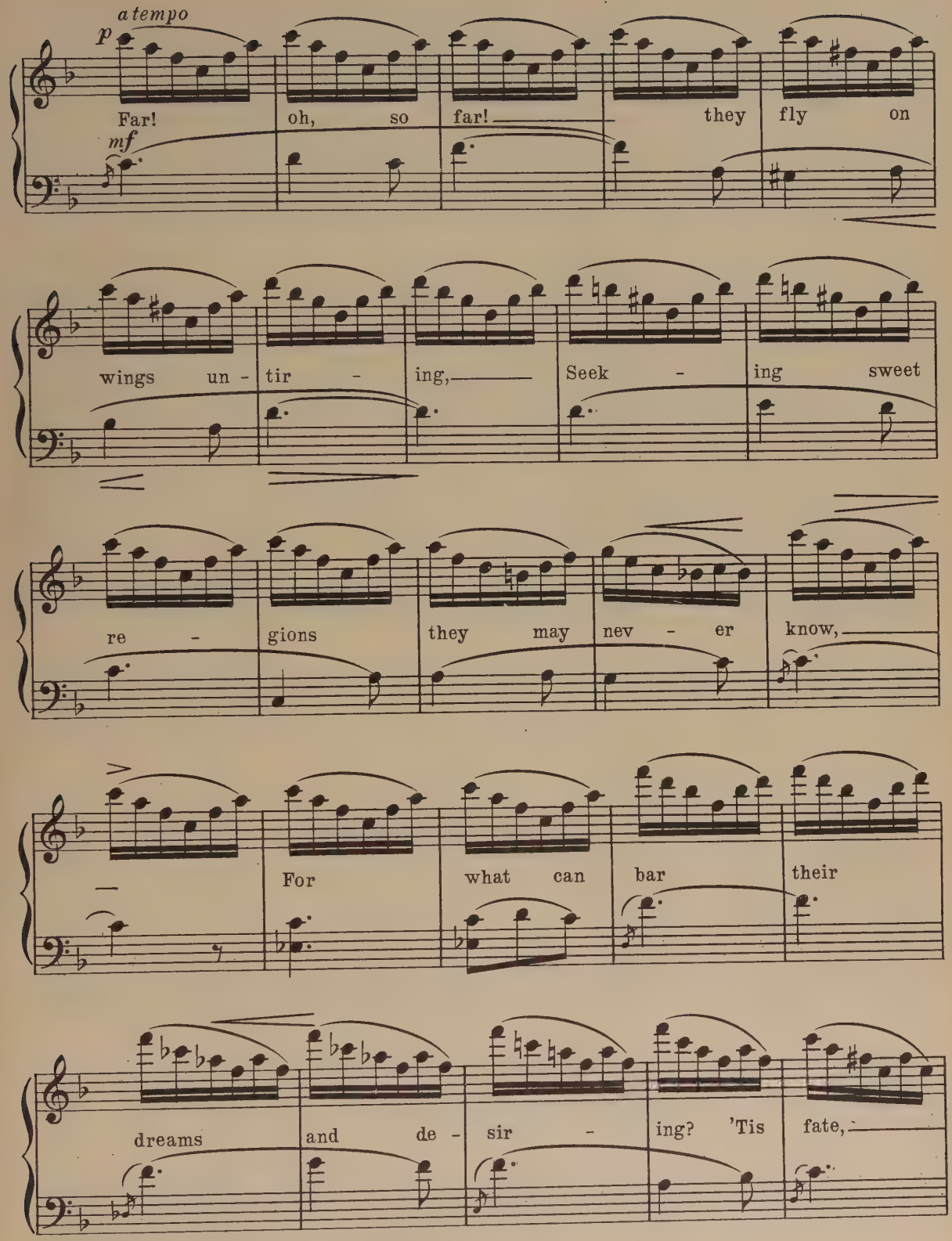
Ballatella "High! High! Aloft"



storm clouds and the tem - pest, the sun-light de-
fy - ing, For - ev - er fly - -
- - ing Thro' the bound - less sky!
dolce
p
A - far ev - er they jour - -
ney! On! up - ward ev - er!

On! wear - y - ing nev - er! Their fet - ter - less
wings un - fold, They have their
vis - ions, their ten - der beau-ti-ful vis -
cresc.
ions, They soar for - ev - - - - -
animato
er thro' clouds of gold, What tho' the

cresc.
sempre
wind howls and night is dark a - bove
mf
them, Spread - ing their pin - ions by plan-et and
star, No night dis - mays them No
cresc.
sempre
storm de - lays them, They soar for - ev - -
rit.
er o'er sea and scar,

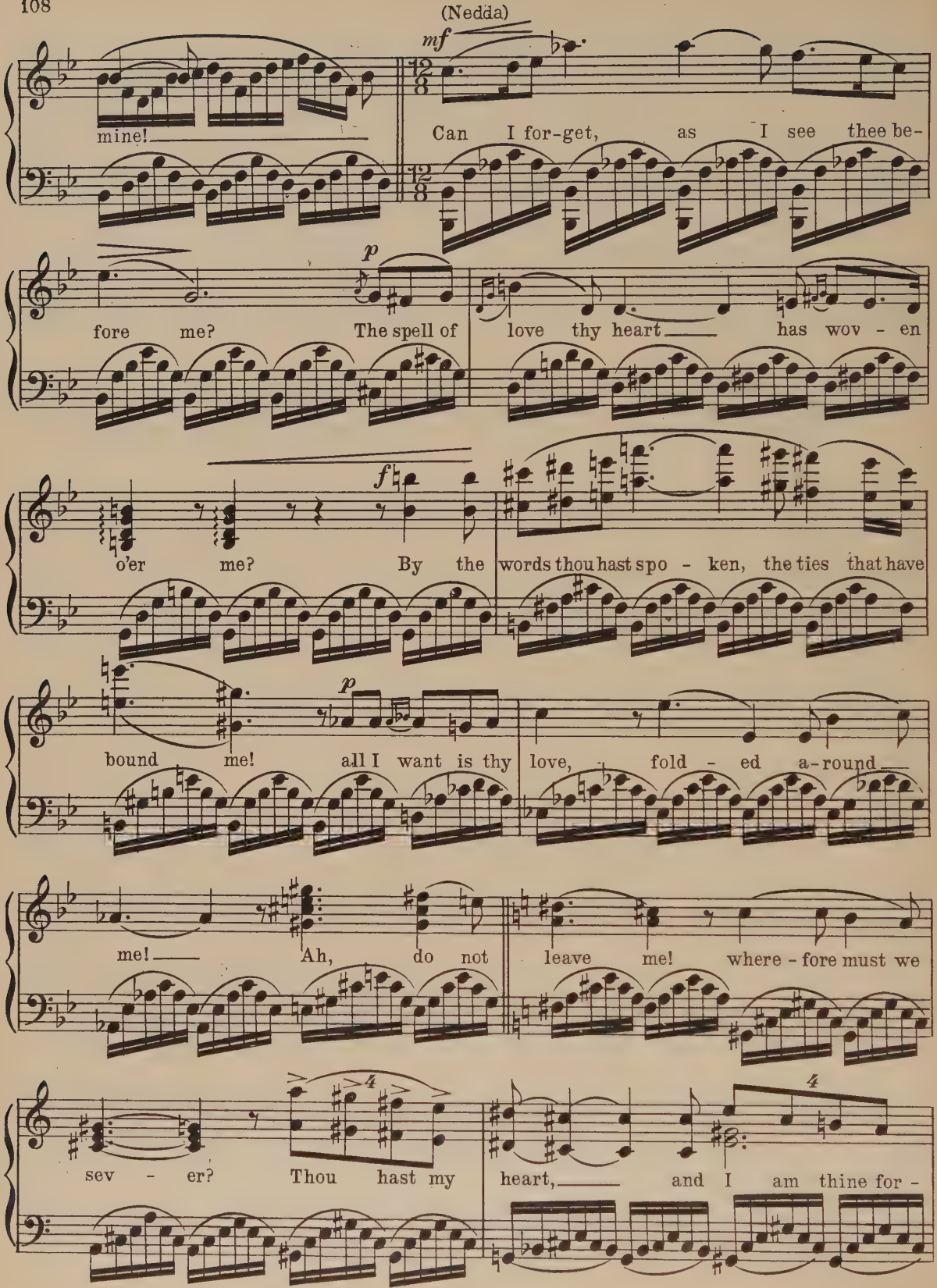

a tempo
p
Far! oh, so far! they fly on
mf
wings un - tir - ing, Seek - ing sweet
re - gions they may nev - er know,
For what can bar their
dreams and de - sir - ing? 'Tis fate,

The clown, Tonio, listens to her song in an ecstacy of delight, for he is really madly in love with Nedda, and, regarding the moment as propitious, actually has the temerity to press his attentions upon her, but is summarily chastised by a blow with Beppe's whip which happens to be laying in front of the cart. Tonio leaves her, vowing vengeance, and Nedda then receives a visit from her lover, Silvio, who begs her to flee with him that very night in a dramatic duet:

Love Duet

Sung by Silvio and Nedda

hope-less a - lone?
Why press to mine thy
lips in their glo - ry,
stringendo
rit.
Why fold thy heart un-to mine
own?
mf
If thou for-get - est
all our ca-ress - es,
I still re-mem - ber that
dream di-vine,
I want thy heart, thy
con fuoco e rit.
pas-sion - ate kiss-es, I want thy
f
spir - it
rit.
to melt in


(Nedda)
mf
mine!
Can I for-get, as I see thee be-
p
fore me? The spell of love thy heart has wov - en
f
o'er me? By the words thou hast spo - ken, the ties that have
p
bound me! all I want is thy love, fold - ed a-round
me! Ah, do not leave me! where - fore must we
sev - er? Thou hast my heart, and I am thine for -

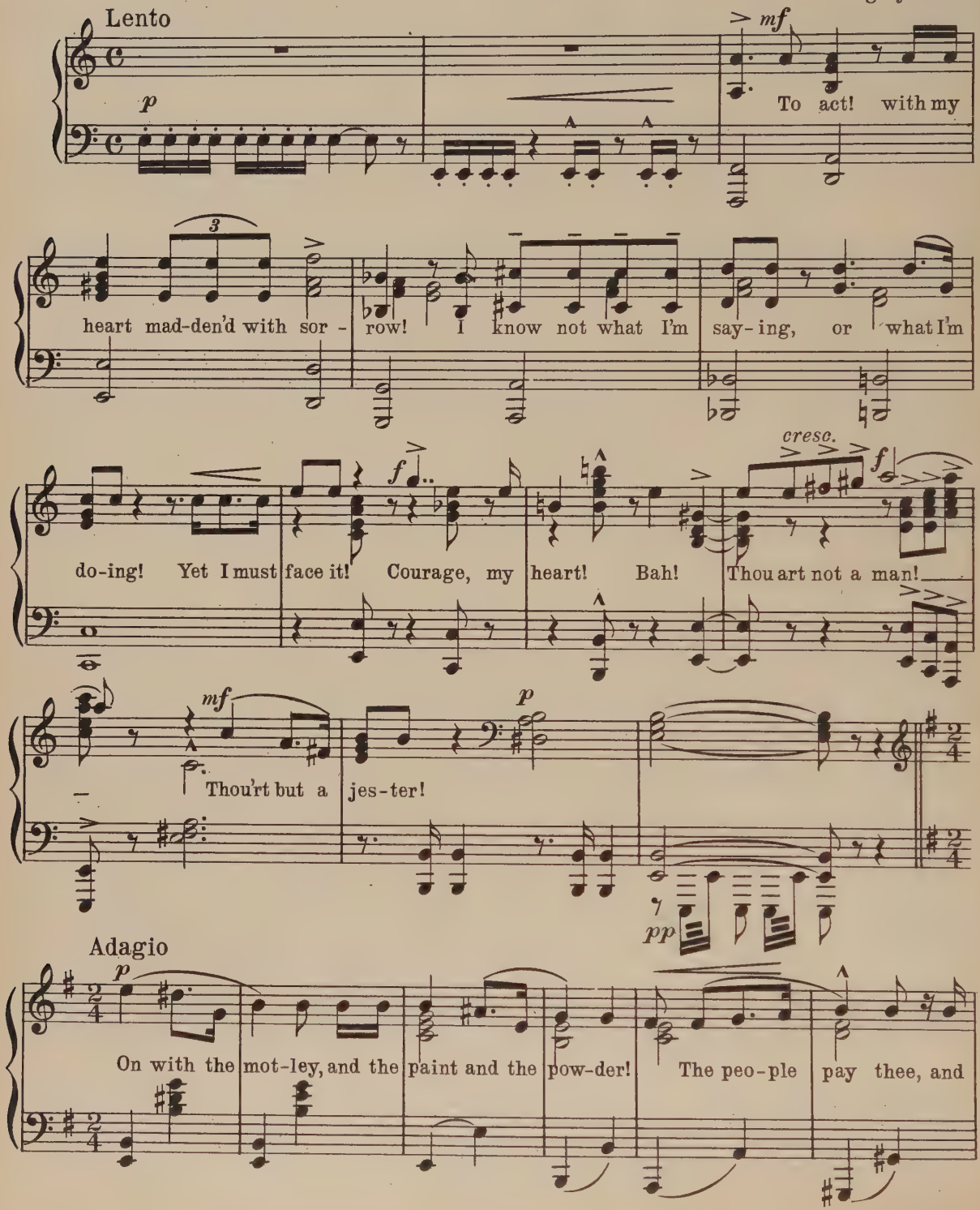
poco rit.
ev - - - - er!
Largo e cantabile appassionato
(Nedda) For - - get the past!
mf
(Silvio) For - get the past!
(Nedda) For - - get the past!
(Silvio) For - get the past!
(Both) animato
Think not of to - mor - row, to - mor - - - -
row
Look in mine eyes and kiss a-way sor - row!

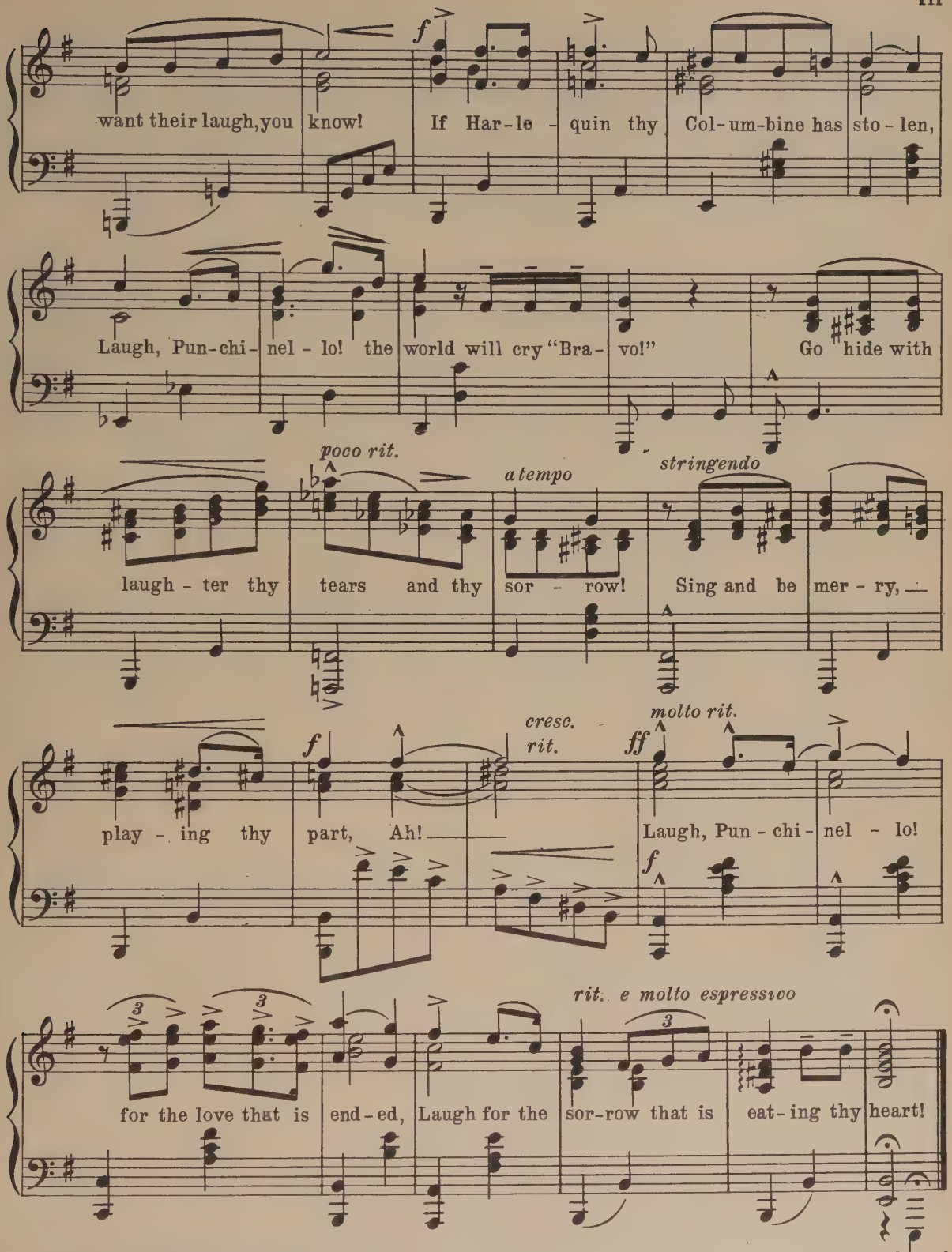
Tonio, who has secreted himself and overheard the lovers' plan to elope that night, betakes himself at once to the tavern, and brings back Canio just in time for the latter to overhear Nedda and Silvio making their final plans. He rushes in upon them, but Silvio escapes without Canio seeing his face. He demands that Nedda tell him the name of her lover, but she of course refuses, and only Beppe's prompt

intervention saves her from the infuriated husband's knife. In the meantime, the villagers are assembling for the performance, so Canio realizes that he must go ahead and play his part, regardless of the state of his feelings, and voices his despair in the celebrated Arioso

Vesti La Giubba

Sung by Canio




want their laugh, you know! If Har-le-quin thy Col-um-bine has sto-len,
Laugh, Pun-chi-nel-lo! the world will cry "Bra-vo!" Go hide with
poco rit.
a tempo
stringendo
laugh-ter thy tears and thy sor-row! Sing and be mer-ry,
cresc.
rit.
molto rit.
play-ing thy part, Ah!
Laugh, Pun-chi-nel-lo!
rit. e molto espressivo
for the love that is end-ed, Laugh for the sor-row that is eat-ing thy heart!

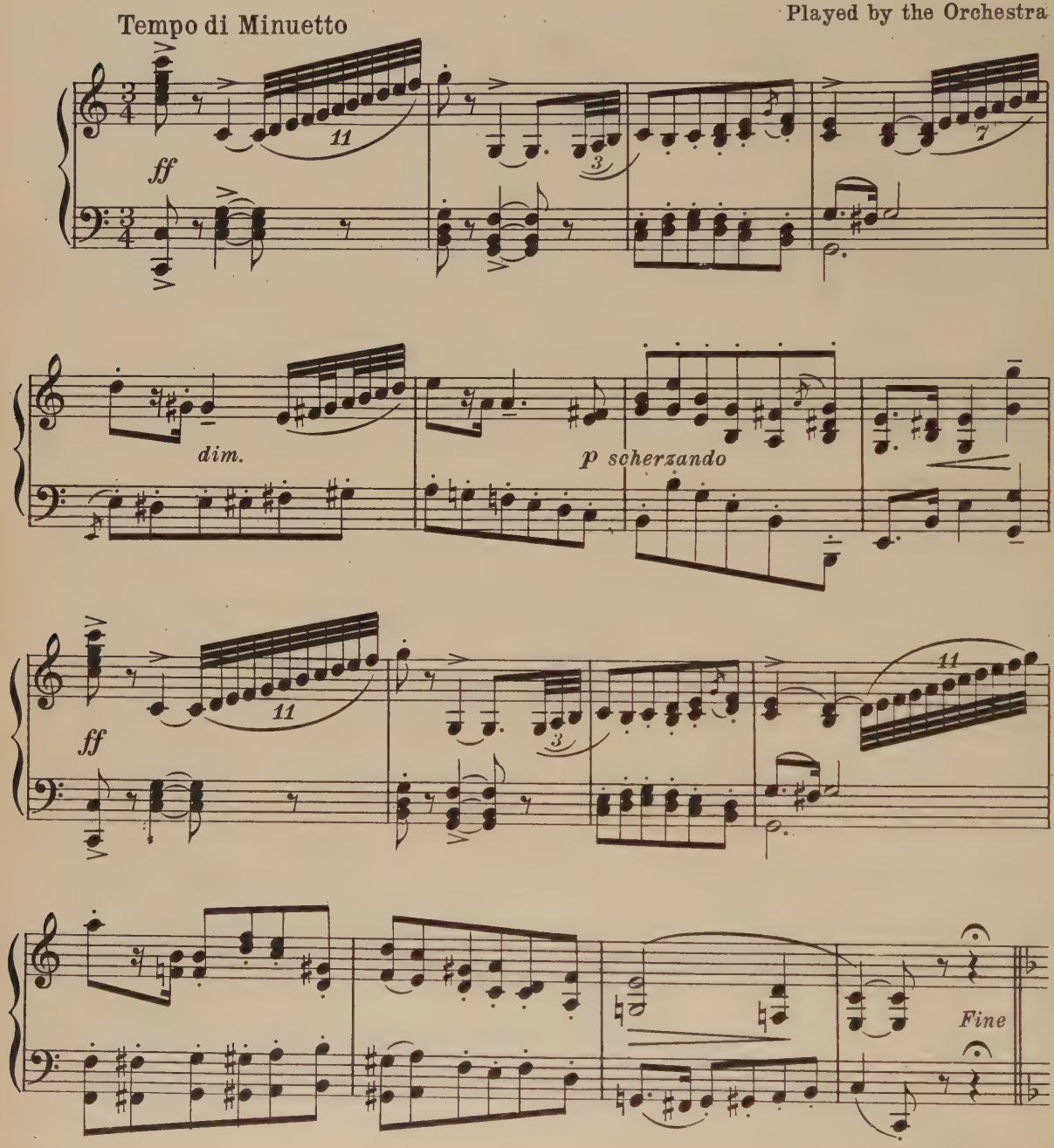
The descending curtain hides from view the disconsolate and heartbroken Canio his head bowed between his hands and his form convulsed with sobs.

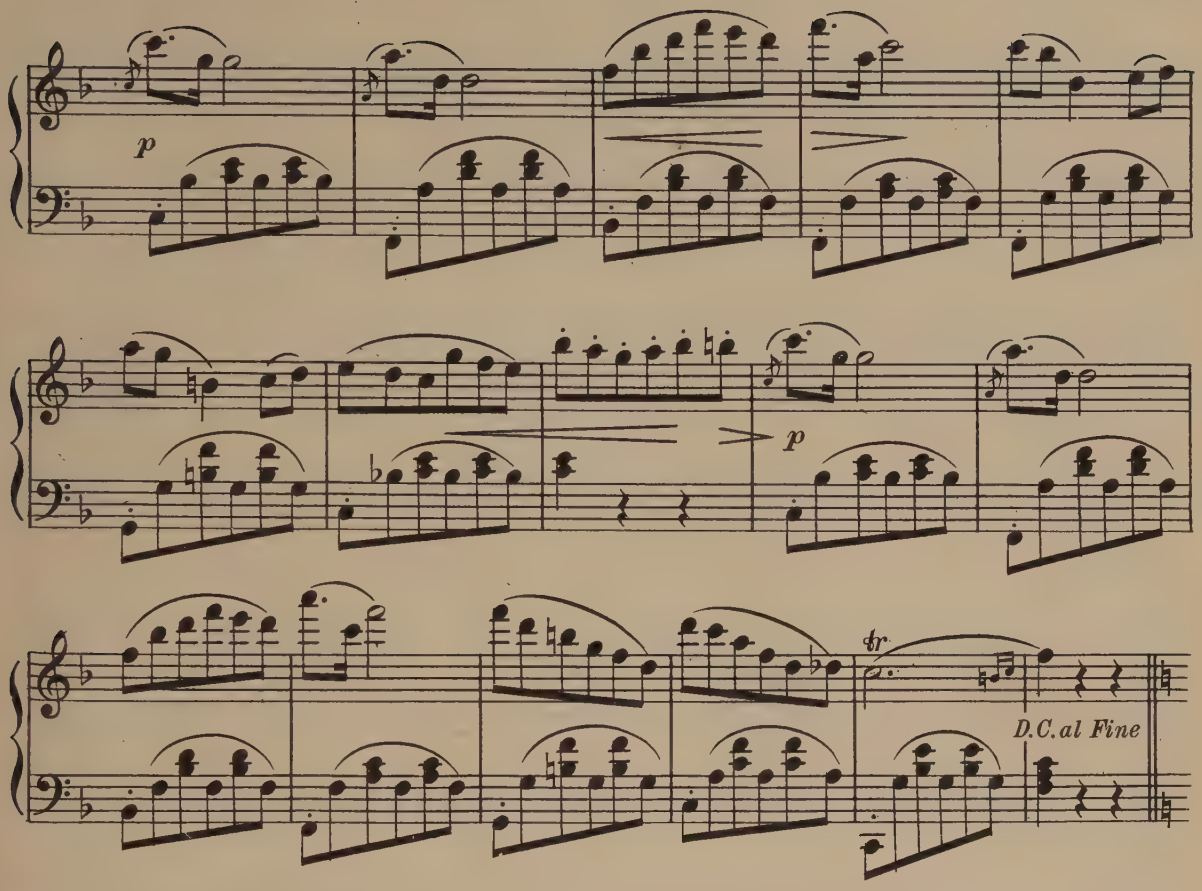
ACT II

The curtain rises upon the villagers, happy and full of expectancy, taking their seats in front of the stage of the little travelling theatre. The play which they are to see is called "A Comedy of Columbine," and its incidents are curiously like the real tragedy which has suddenly developed in the lives of the strolling players themselves. Nedda plays the part of Columbine, and she is expecting Harlequin (played by Beppe) to visit her in the absence of her husband Punchinello (played by Canio.) While she is awaiting Harlequin, the orchestra plays a charming

Minuet

Played by the Orchestra

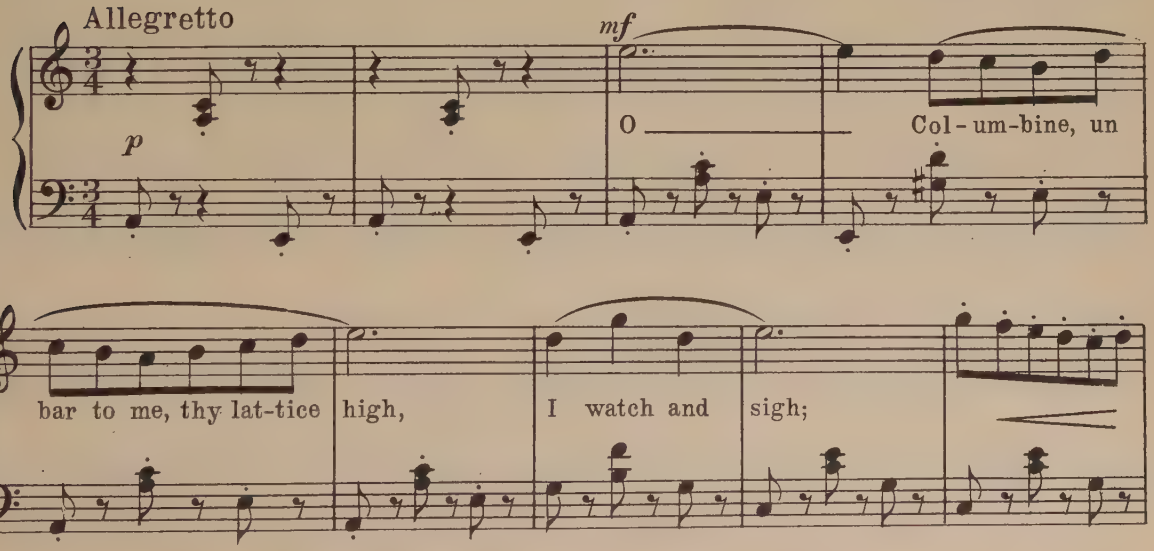


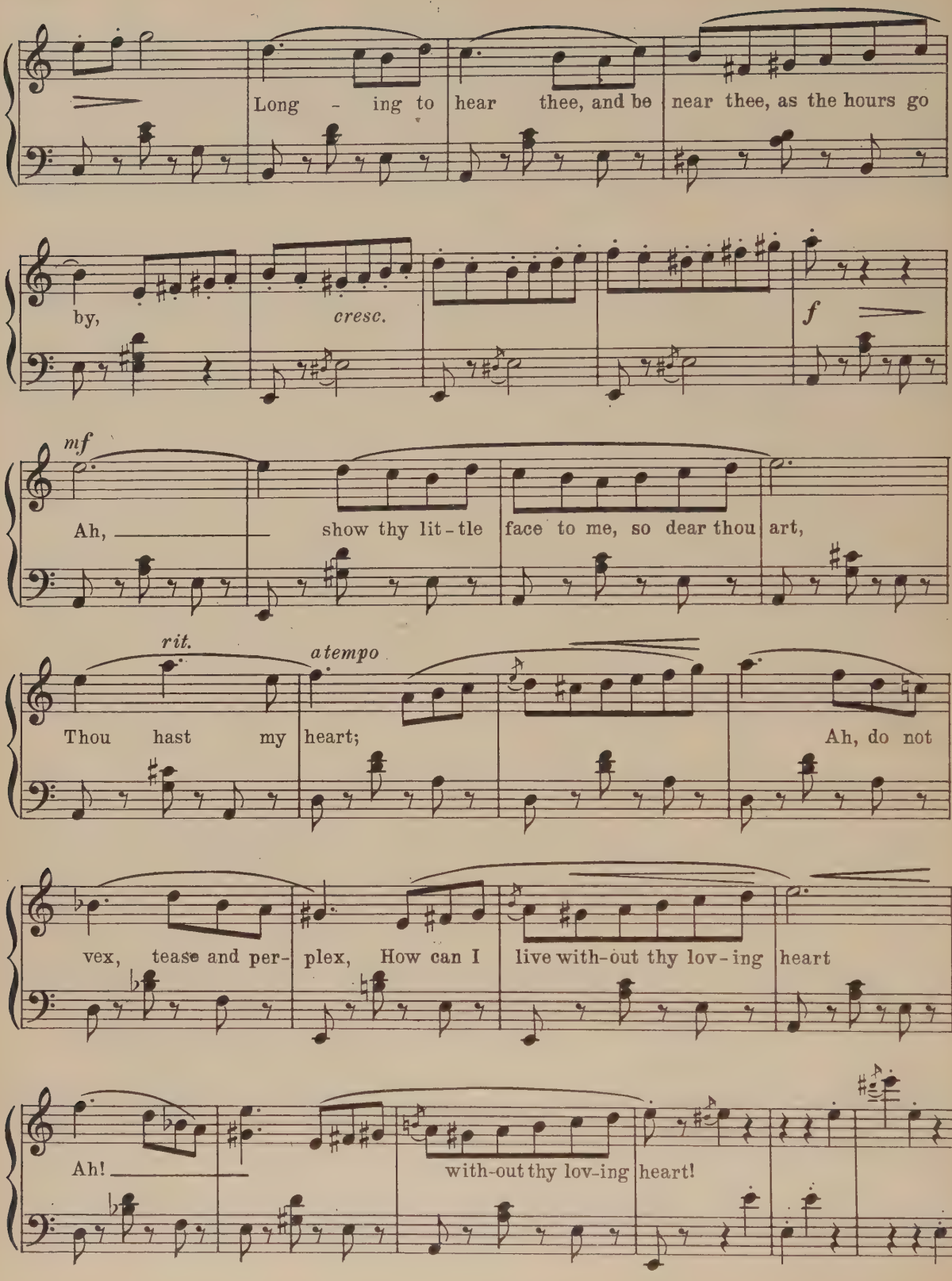


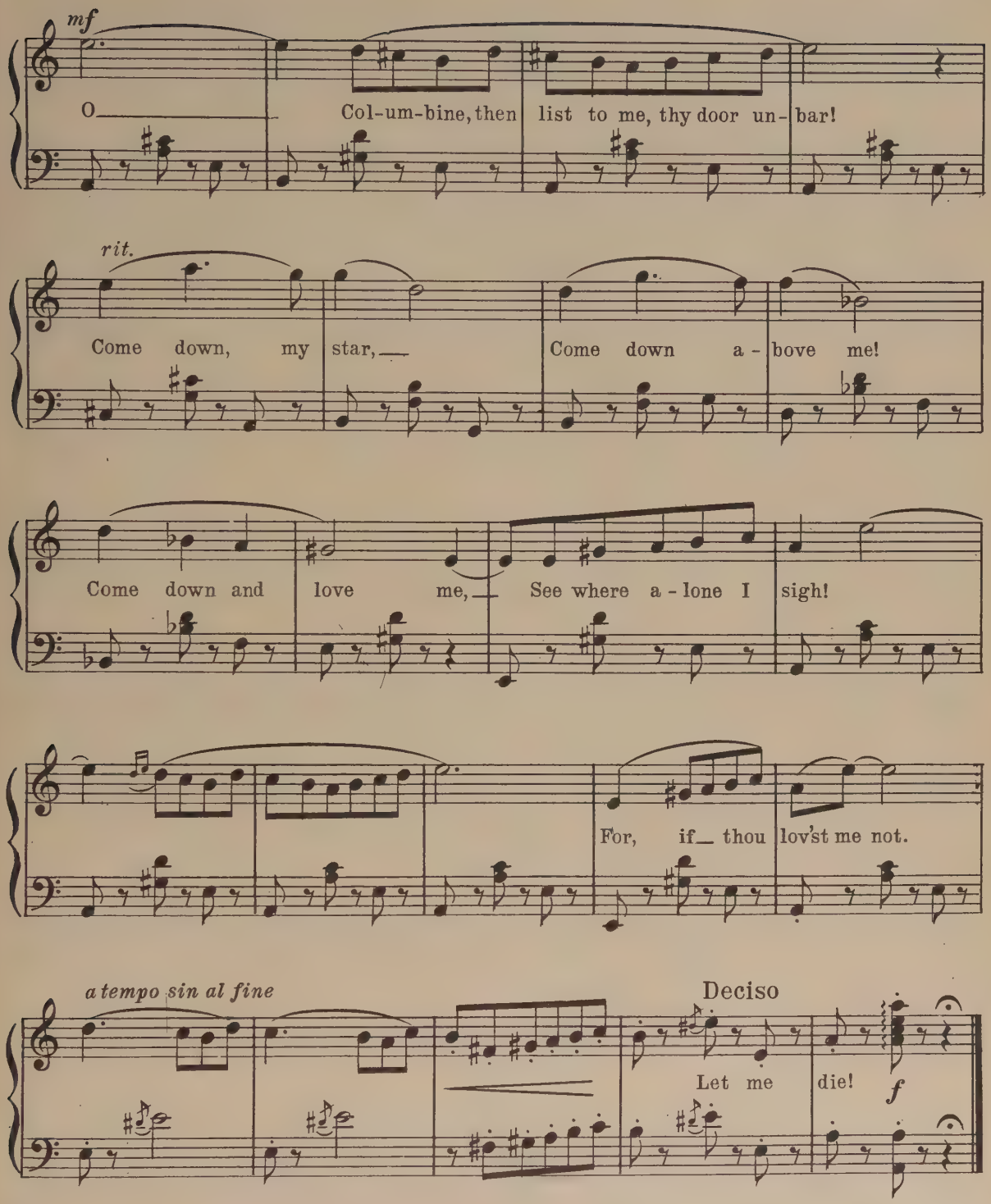
The voice of Harlequin is now heard in the distance, as he sings a piquant serenade to Columbine:

Serenade

Sung by Harlequin




Long - ing to hear thee, and be near thee, as the hours go
by,
cresc.
f
mf
Ah, show thy lit-tle face to me, so dear thou art,
rit.
a tempo
Thou hast my heart; Ah, do not
vex, tease and per- plex, How can I live with-out thy lov-ing heart
Ah!
with-out thy lov-ing heart!



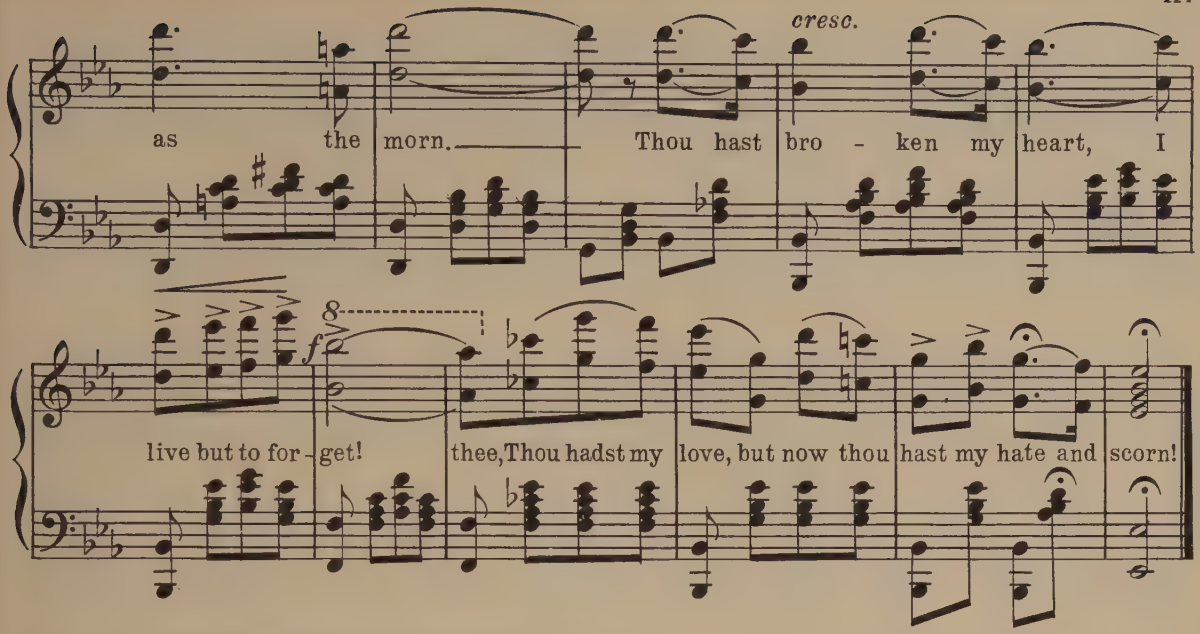
But the lovers are no sooner seated, happily supping together when Taddeo (played by Tonio) rushes in with the announcement that Punchinello (Canio), Columbine's husband, has come home unexpectedly, and is extremely enraged at finding someone with his wife, Columbine. At this point the innocent stage comedy becomes a grim tragedy because Canio, realizing that the humorous incidents

of the play are really bitter realities for him, forgets to utter the customary lines of the part, but instead keeps insisting that Nedda shall reveal the name of her lover. Nedda, although in an agony of fear, continues to play her part, endeavoring to put him off, but Canio refuses to be frustrated, telling her how greatly he has loved her in the song

I Hoped, In My Passion

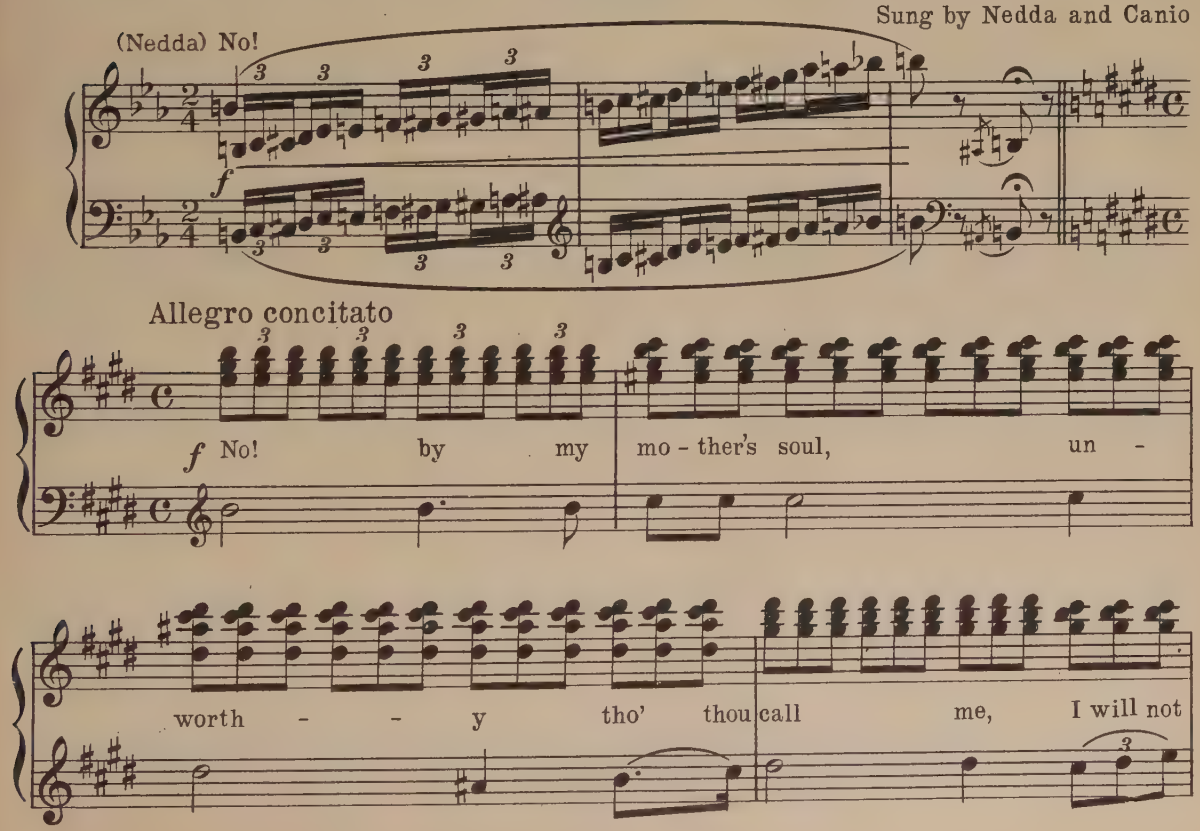
Cantabile espressivo — Sung by Punchinello

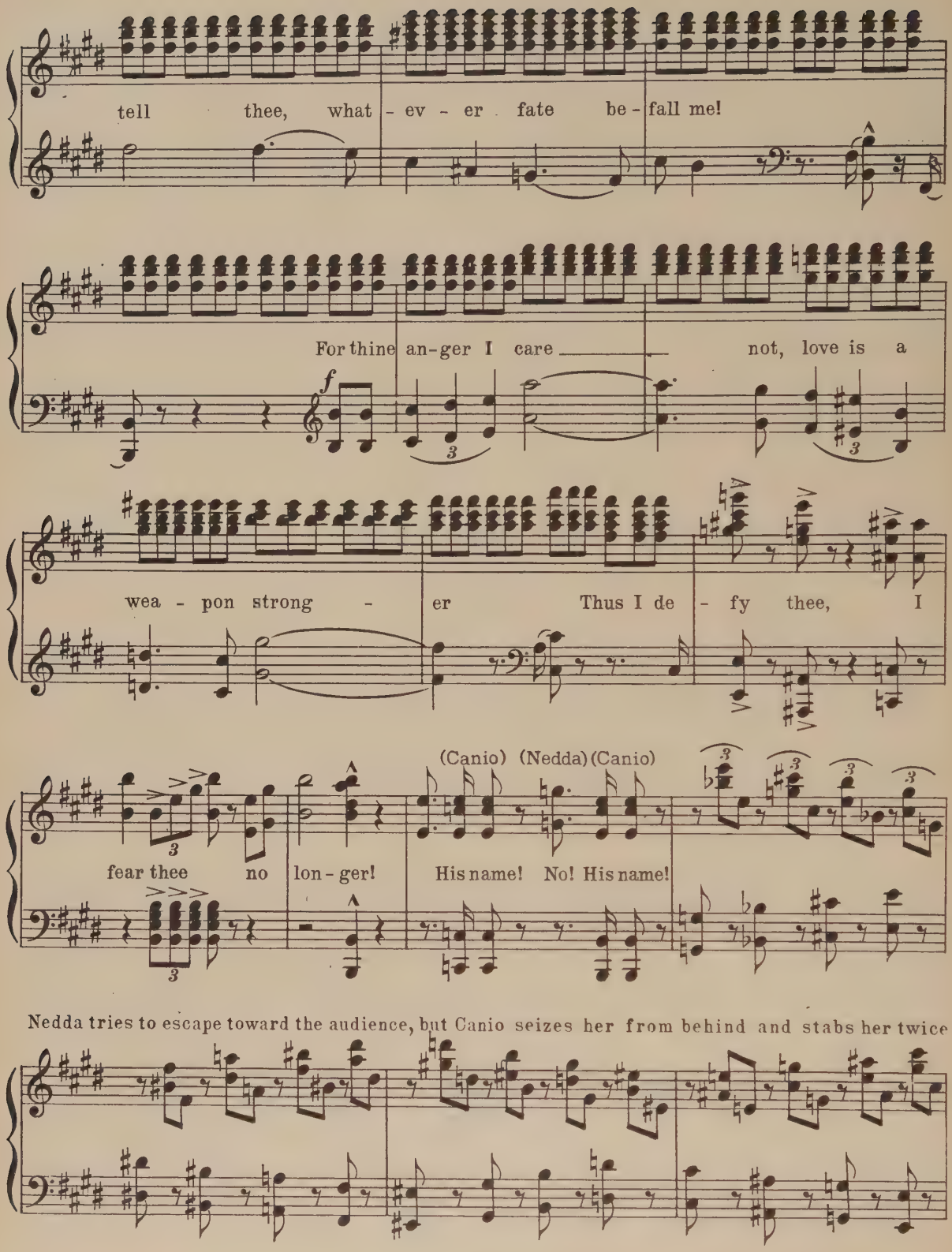
p
I hoped, hoped in my pas - sion so blind - ly con-fid - ing,
if not for love, for pi - ty sweet I
mf
lov'd, lov'd thee more than God in Heav'n a - bid - ing, All my life and my
rit.
be - ing laid at thy faith-less feet, I dreamt thou wast
mf
true! I would I ne'er had met thee; I thought of thee pure and stain-less



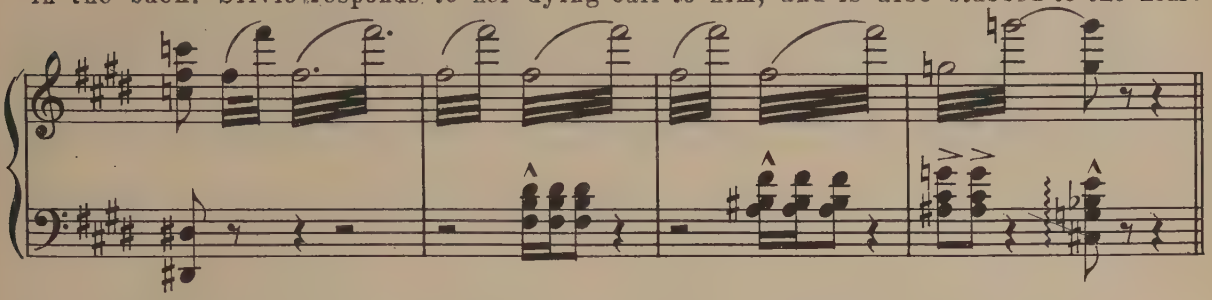
Despite his impassioned plea Nedda still laughs at him, and even suggests that, if he doesn't love her any longer – but hates her – he let her go away with her lover. To this Canio advances a positive refusal, and calls upon her once again to reveal the name of her lover, which she refuses again in the

Finale

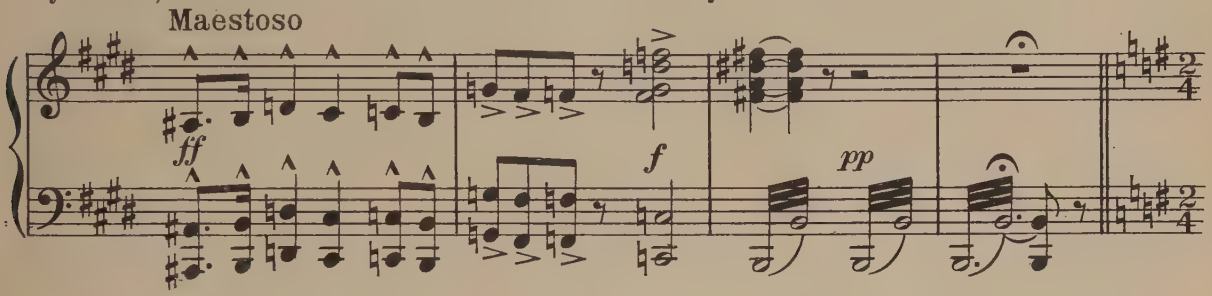


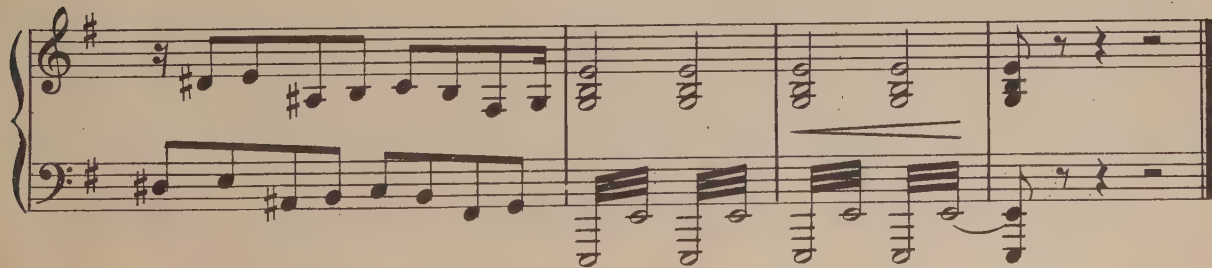

tell thee, what - ev - er fate be - fall me!
For thine an-ger I care not, love is a
f
wea - pon strong - er Thus I de - fy thee, I
(Canio) (Nedda) (Canio)
fear thee no lon - ger! His name! No! His name!
Nedda tries to escape toward the audience, but Canio seizes her from behind and stabs her twice

in the back. Silvio responds to her dying call to him, and is also stabbed to the heart



by Canio, who calls to the audience "The comedy is ended"





END OF THE OPERA

LUCIA DI LAMMERMOOR

Libretto by Alphonse Royer — Music by Giacomo Donizetti

CHARACTERS

SIR HENRY ASHTON, of Lammermoor
LUCIA (LUCY), Sir Henry's sister
SIR EDGAR, of Ravenswood
NORMAN, Sir Henry's attendant
RAYMOND, Sir Henry's Chaplain
ALICE, Lucia's attendant
LORD ARTHUR BUCKLAW

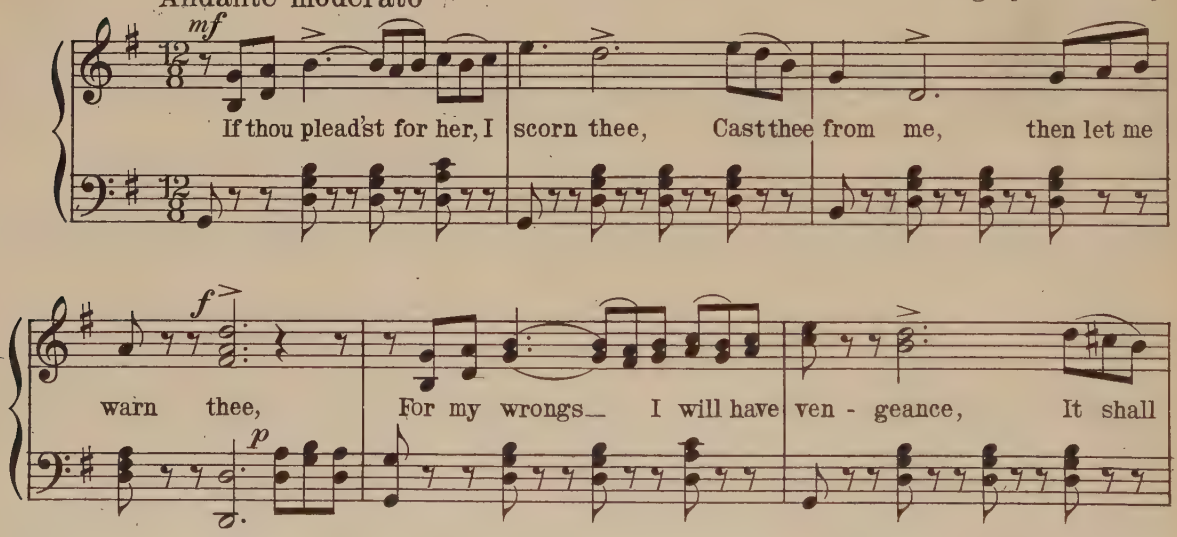
The scene is laid in Scotland about the year 1800.

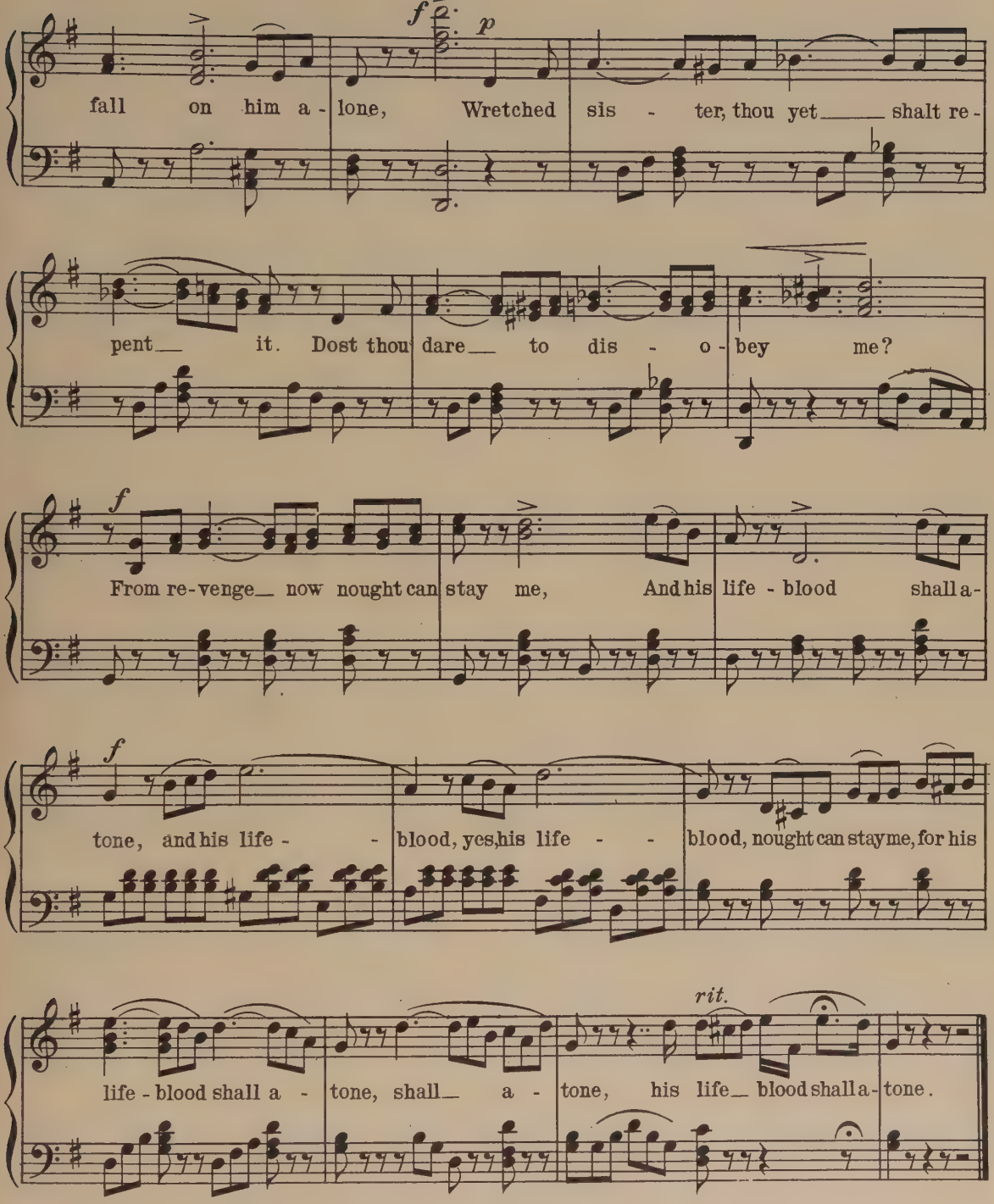
ACT I

As the curtain ascends, Norman is seen instructing Sir Henry's retainers to clear up the mystery of a deserted tower near by, to which some unknown stranger is making daily visits. After they have retired, Sir Henry enters with Raymond, his Chaplain, and while voicing his hatred of Sir Edgar Ravenswood, also expresses his displeasure over the fact that his sister Lucy refuses to marry Lord Arthur Bucklaw. Norman then tells him that some weeks before, a mysterious stranger had rescued Lucy from a maddened bull. When Sir Henry asks him if he has any suspicion who the rescuer might be, Norman expresses the opinion that it is Sir Edgar Ravenswood, and his contention is verified by the return of Sir Henry's retainers, who bring definite information that it is indeed Ravenswood. In a burst of fury, Sir Henry then sings the song

If Thou Plead'st For Her

Andante moderato — Sung by Sir Henry

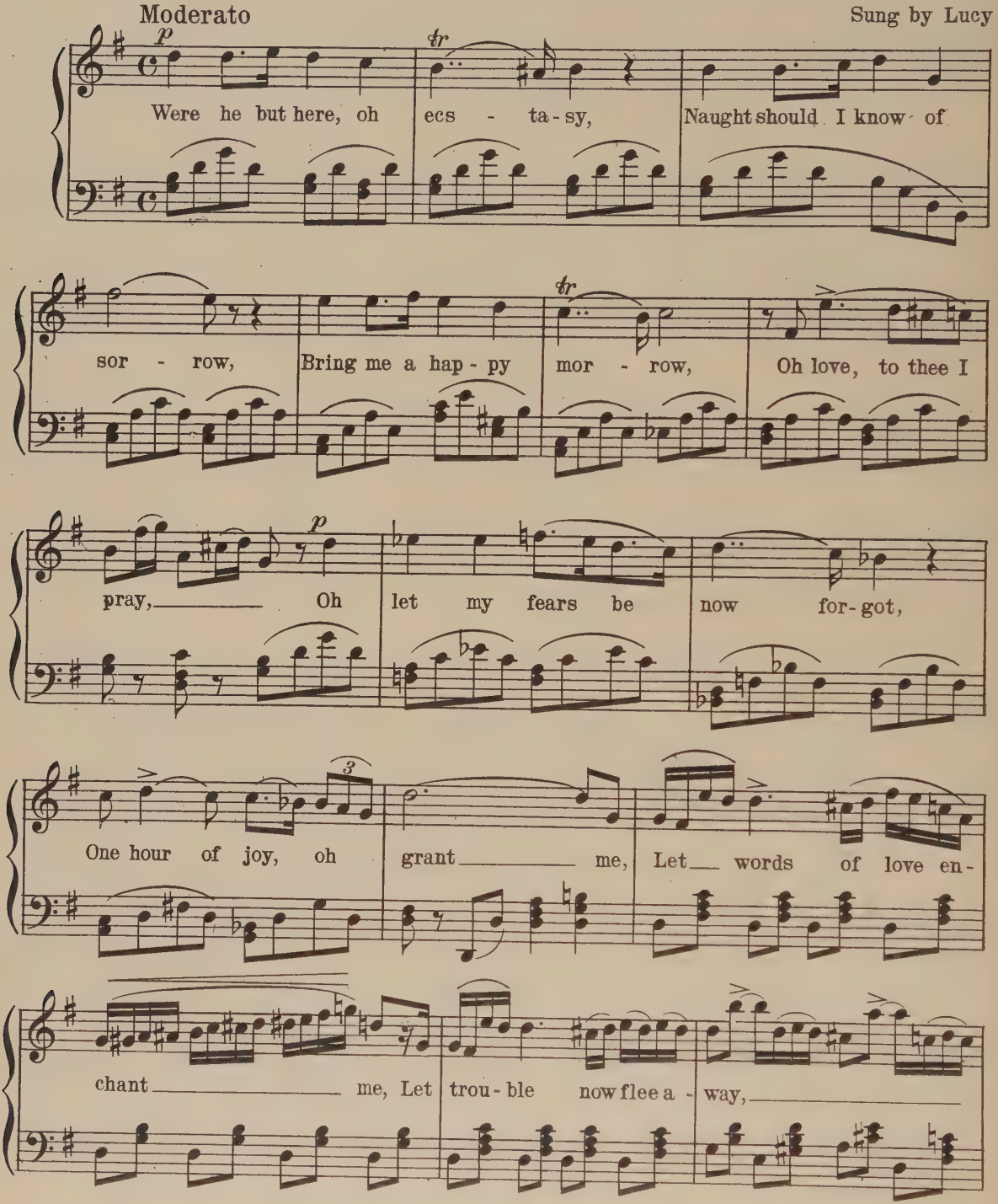

mf
If thou plead'st for her, I scorn thee, Cast thee from me, then let me
f
warn thee, For my wrongs I will have ven - geance, It shall
p

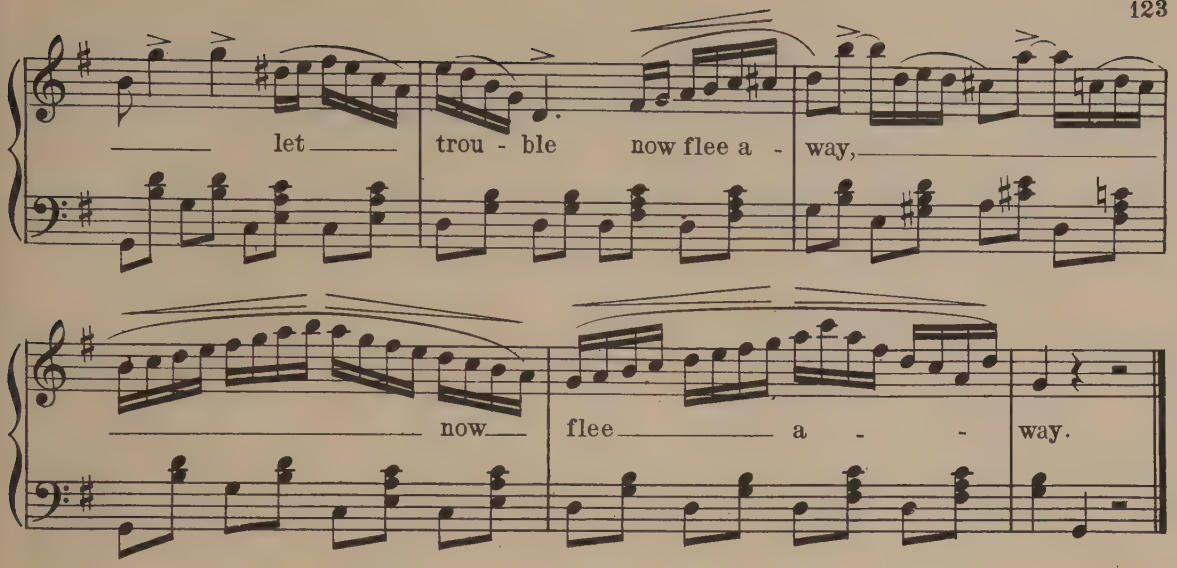

f
p
fall on him a - lone, Wretched sis - ter, thou yet shalt re -
pent it. Dost thou dare to dis - o - bey me?
f
From re-venge now nought can stay me, And his life - blood shall a -
f
tone, and his life - blood, yes, his life - blood, nought can stay me, for his
rit.
life - blood shall a - tone, shall a - tone, his life blood shall a - tone.

The next scene is laid in a park on the Ashton estate. Lucy with her attendant Alice are awaiting the arrival of Sir Edgar Ravenswood. She confides to Alice her premonition that she should banish all thoughts

of Sir Edgar from her mind, in view of the enmity which exists between him and her brother, but confesses that she is unable to do so in the song

* Were He But Here


Moderato
Sung by Lucy
p
tr
Were he but here, oh ecs - ta - sy, Naught should I know of
sor - row, Bring me a hap - py mor - row, Oh love, to thee I
p
pray, Oh let my fears be now for - got,
3
One hour of joy, oh grant me, Let words of love en -
chant me, Let trou - ble now flee a - way,

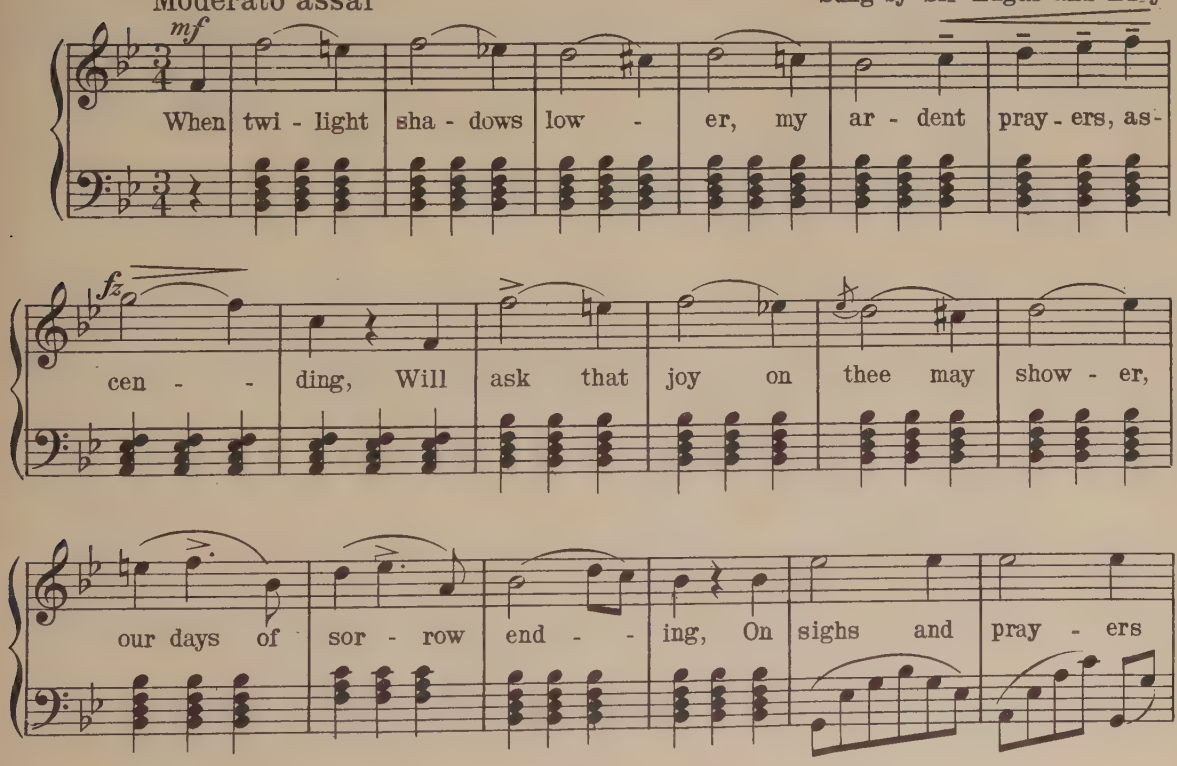


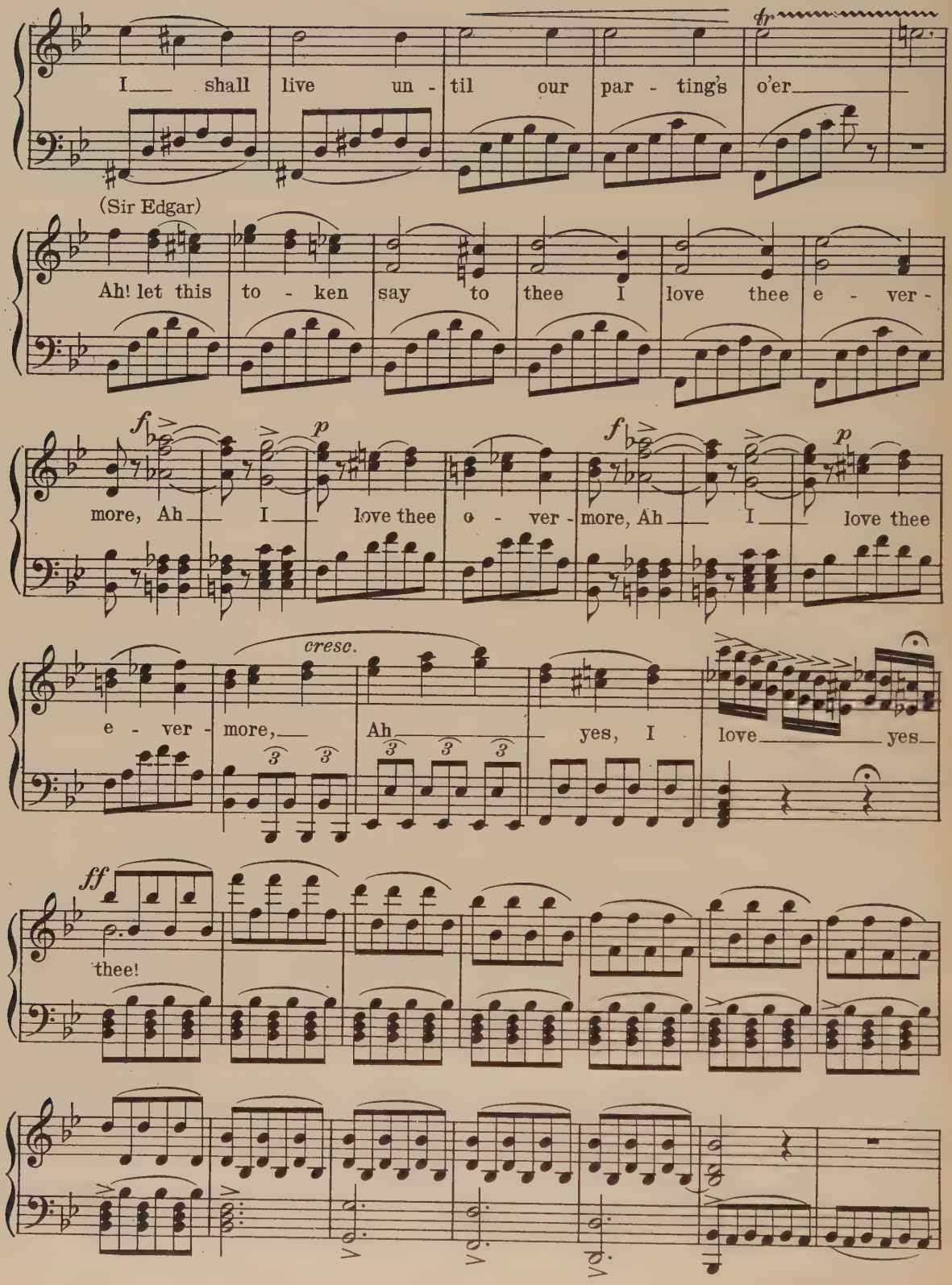
Shortly after, Sir Edgar appears and tells Lucy that he must go to France on a mission of state. He then states his intention of asking her in marriage of her brother as a pledge of peace between the two houses, and when Lucy, knowing her brother's feelings, advises him to keep their love secret, Sir Edgar becomes infuriated and swears that he will redeem his oath of vengeance. Upon Lucy's pledging herself to him, however, he relents, and they sing together the beautiful

* When Twilight Shadows Lower

Moderato assai

Sung by Sir Edgar and Lucy


mf
When twi - light sha - dows low - er, my ar - dent pray - ers, as-
fz
cen - - ding, Will ask that joy on thee may show - er,
our days of sor - row end - - ing, On sighs and pray - ers


I shall live un - til our par - ting's o'er
tr
(Sir Edgar)
Ah! let this to - ken say to thee I love thee e - ver -
more, Ah I love thee o - ver - more, Ah I love thee
f
p
f
p
e - ver - more, Ah yes, I love yes
cresc.
ff
thee!

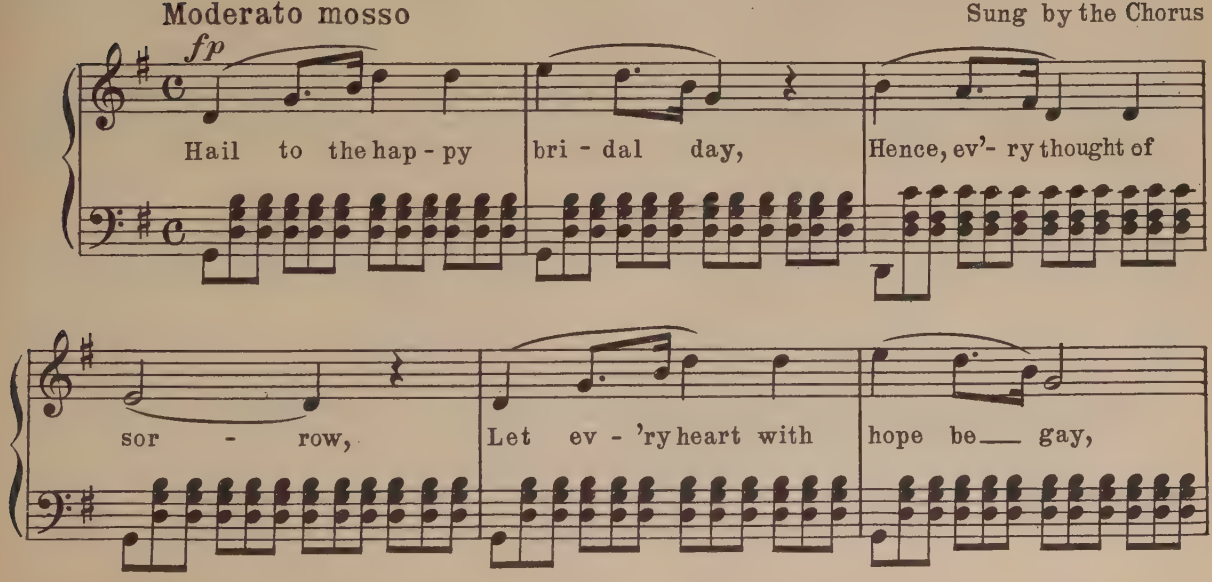
After an affectionate parting and mutual promises to write each other, the lovers separate, each eager for the day that they shall once more be united.

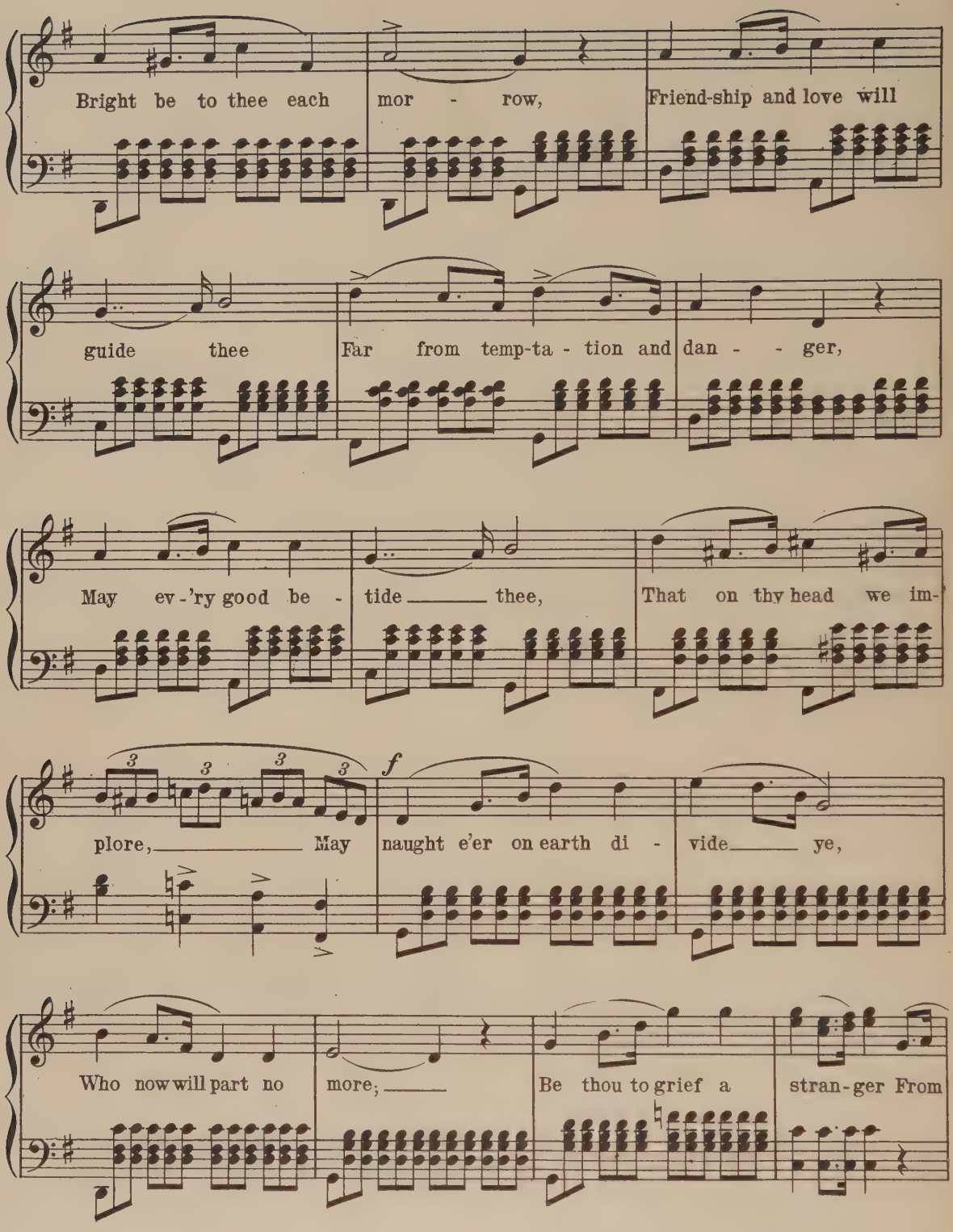
ACT II

The second act takes place in the drawing room of Sir Henry Ashton's castle. Norman tells him that he need have have no fear of Lucy's opposing further her marriage with Lord Arthur Bucklaw, as all the letters which she and Sir Edgar have written to each other have been intercepted, and that the forged letter which Sir Henry has arranged to show Lucy will undoubtedly convince her that he is faithless. Just as Norman goes out, Lucy enters, and when her brother urges her marriage with Lord Bucklaw, she declares that her faith is plighted to another, whereupon Sir Henry shows her the forged letter which apparently proves Sir Edgar false.

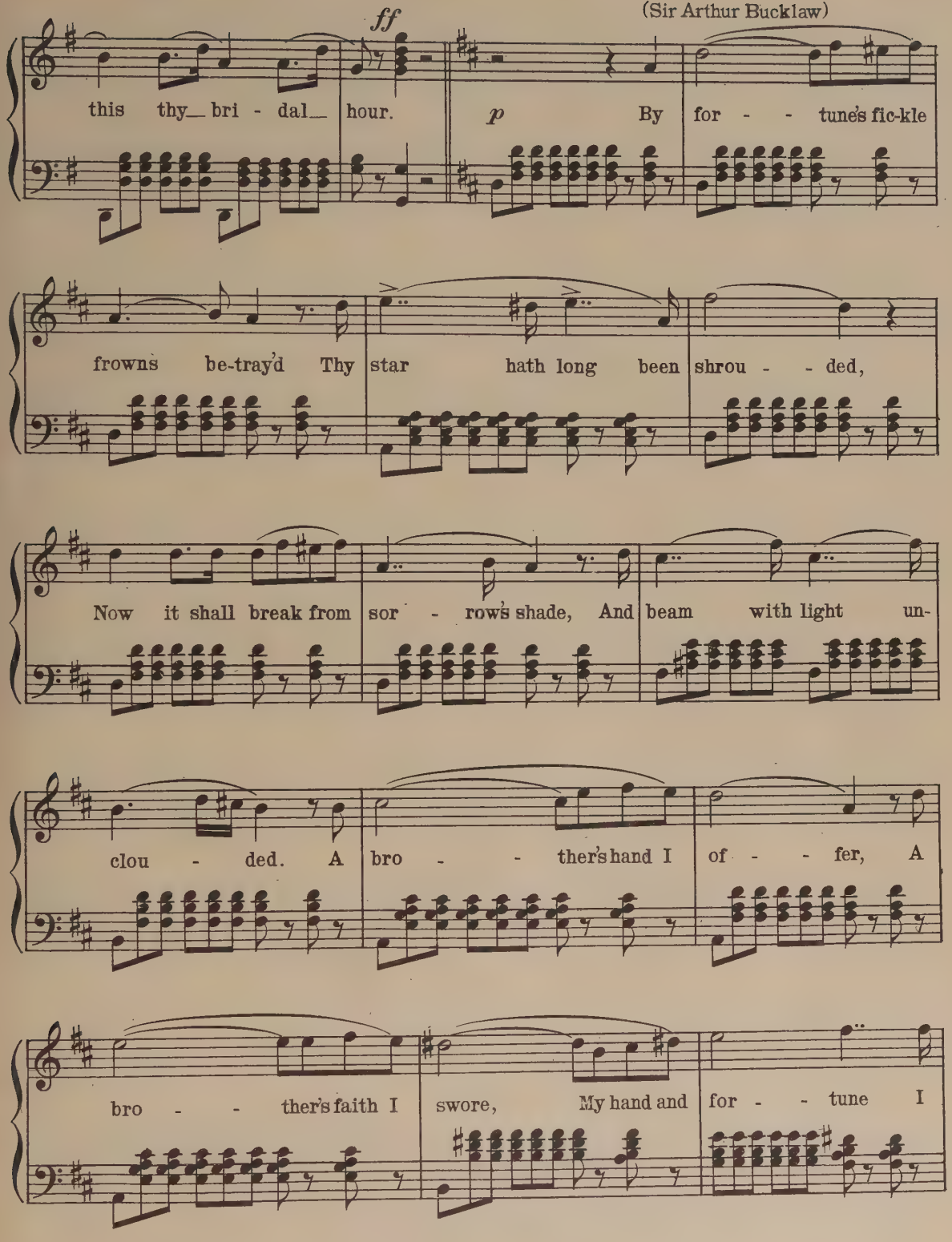
In order to still further influence Lucy, Sir Henry tells her that he has become mixed up in a political rebellion, and after swearing that only her marriage with Lord Bucklaw can save him, he leaves her. She then inquires anxiously of Raymond, the Chaplain, whether or not there has been any tidings of Sir Edgar, but in vain. Urged also by Raymond, she makes up her mind to sacrifice herself for her brother, and the rejoicings of the assembled people are then voiced in the song

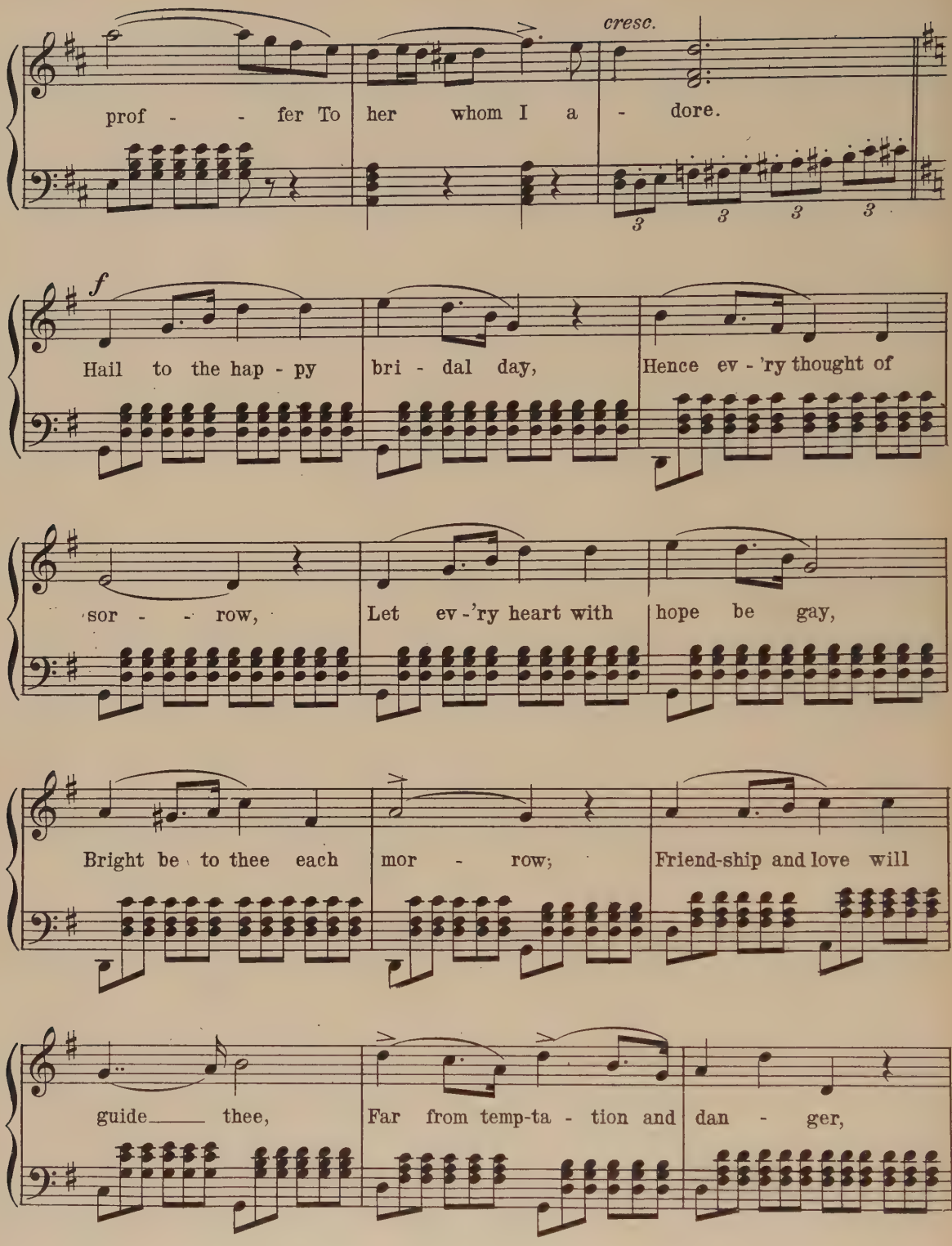
Hail to the Happy Bridal Day

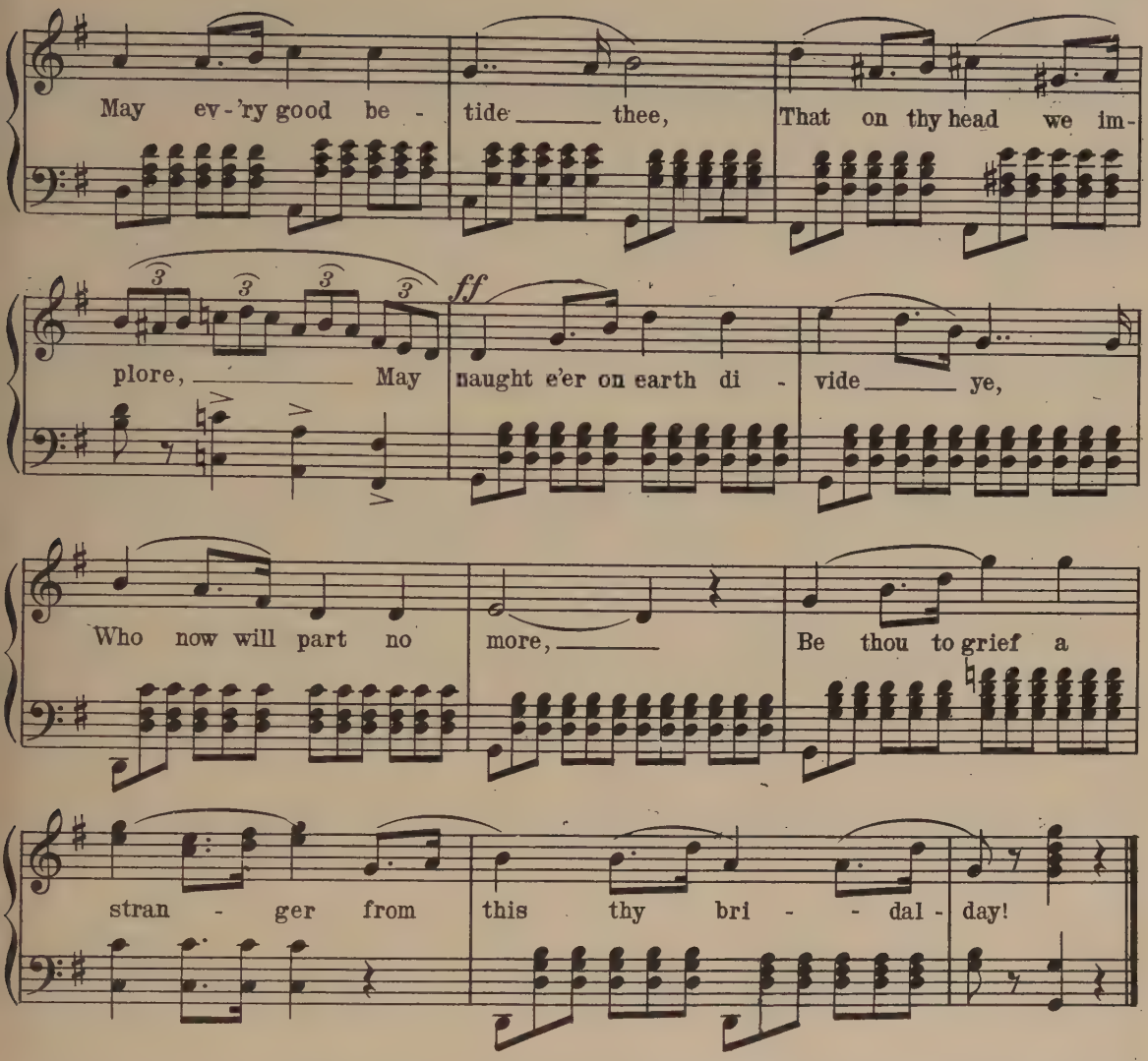

Moderato mosso
Sung by the Chorus
fp
Hail to the hap - py bri - dal day, Hence, ev'- ry thought of
sor - row, Let ev - 'ry heart with hope be___ gay,


Bright be to thee each mor - row, Friend-ship and love will
guide thee Far from temp-ta - tion and dan - - ger,
May ev-'ry good be - tide thee, That on thy head we im-
plore, May naught e'er on earth di - vide ye,
f
Who now will part no more; Be thou to grief a stran-ger From

(Sir Arthur Bucklaw)

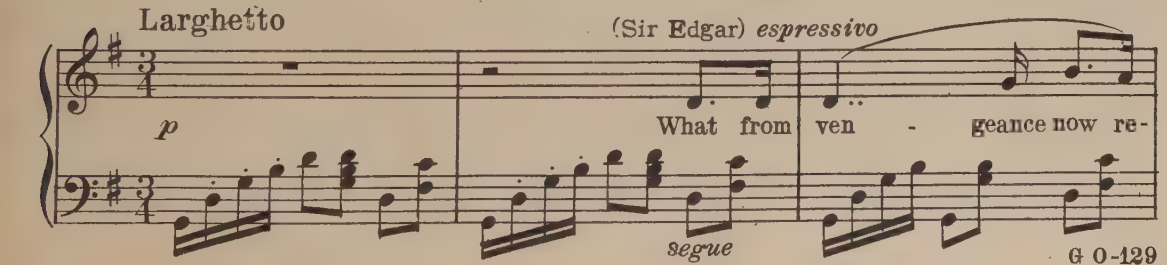

ff
this thy_ bri - dal_ hour.
p
By for - - tune's fic-kle
frowns be-tray'd Thy star hath long been shrou - - ded,
Now it shall break from sor - row's shade, And beam with light un-
clou - ded. A bro - - ther's hand I of - - fer, A
bro - - ther's faith I swore, My hand and for - - tune I

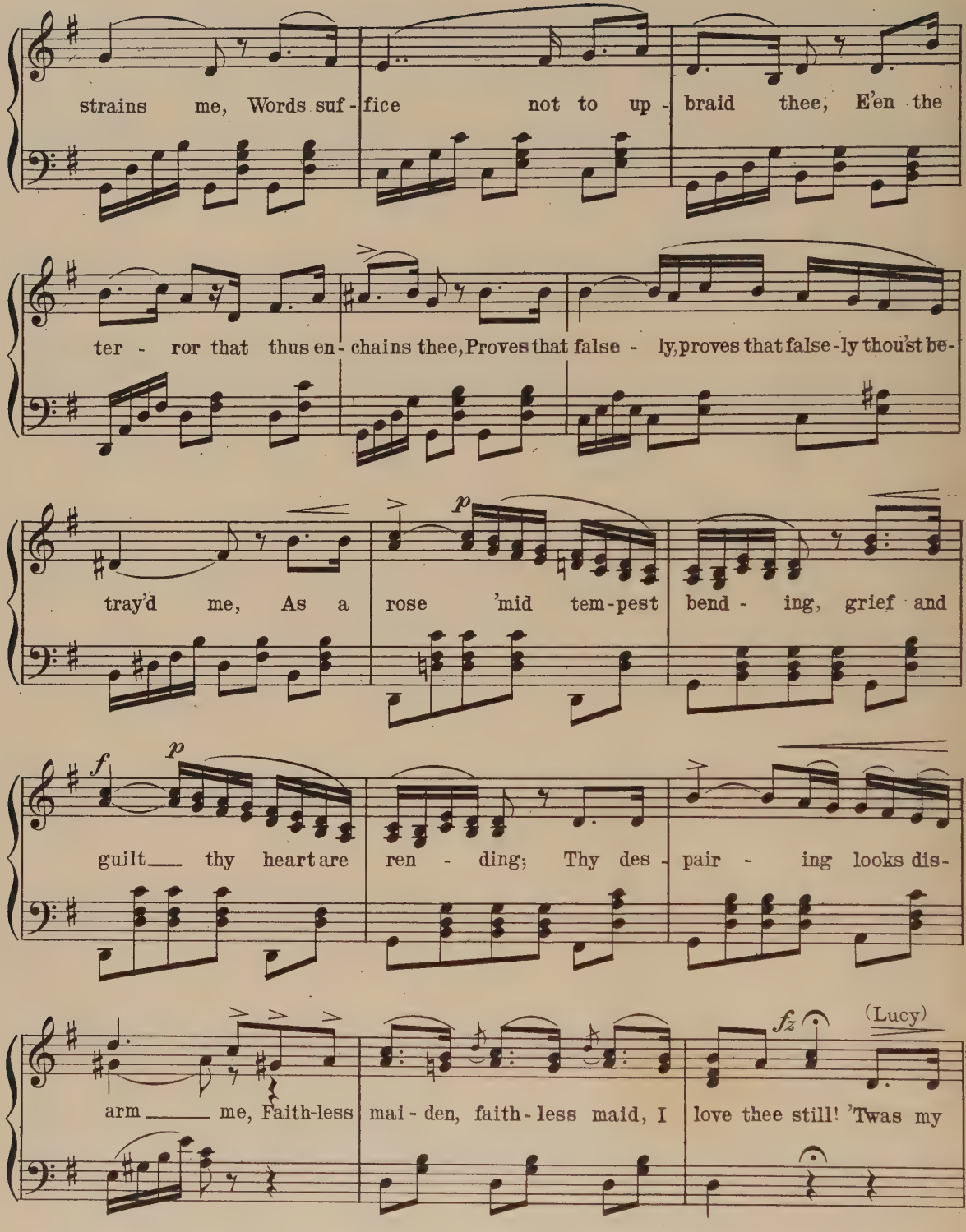

cresc.
prof - - fer To her whom I a - dore.
f
Hail to the hap - py bri - dal day, Hence ev - 'ry thought of
sor - - row, Let ev - 'ry heart with hope be gay,
Bright be to thee each mor - row; Friend-ship and love will
guide thee, Far from temp-ta - tion and dan - ger,

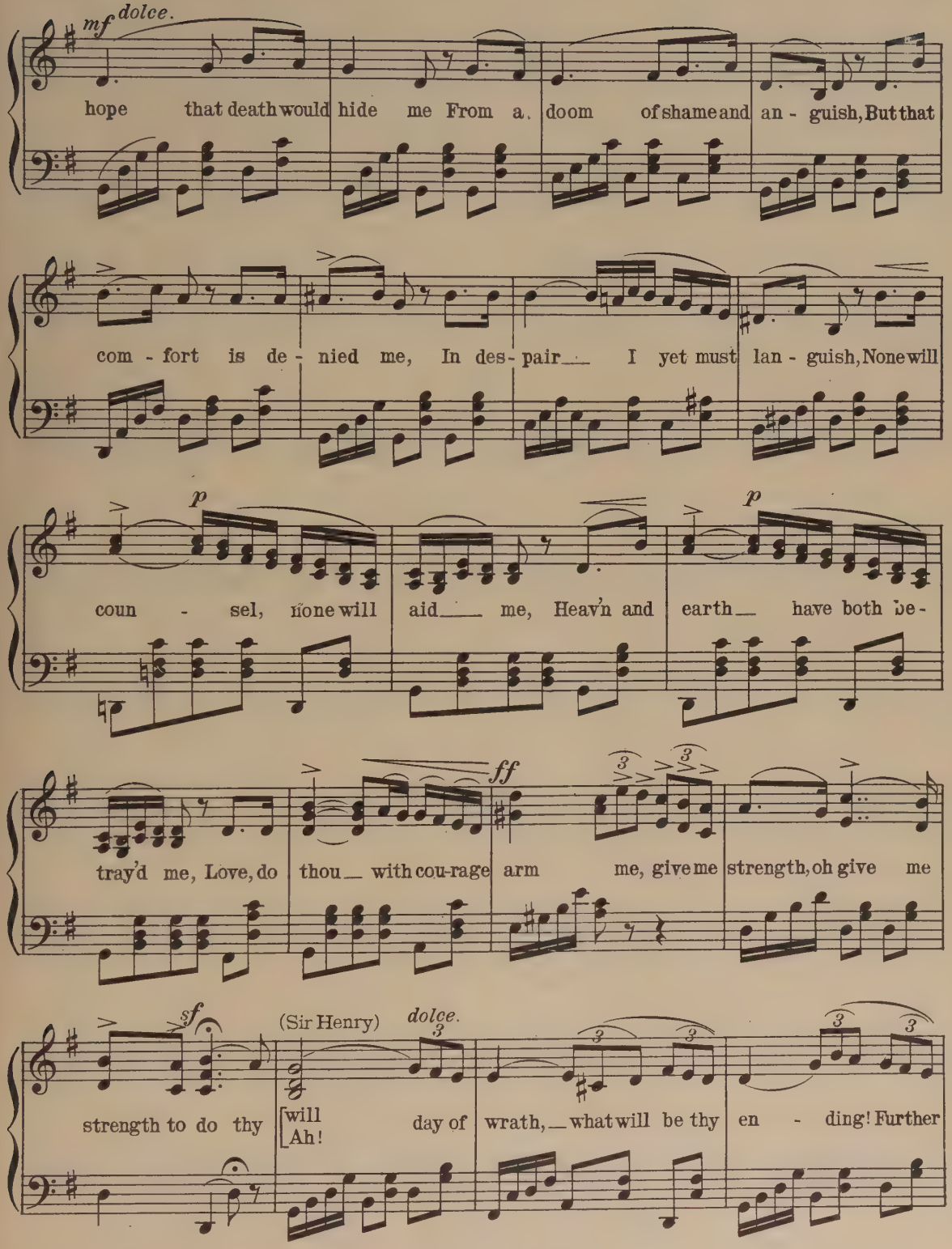

May ev-'ry good be - tide thee, That on thy head we im-
plore, May naught e'er on earth di - vide ye,
ff
Who now will part no more, Be thou to grief a
stran - ger from this thy bri - dal - day!

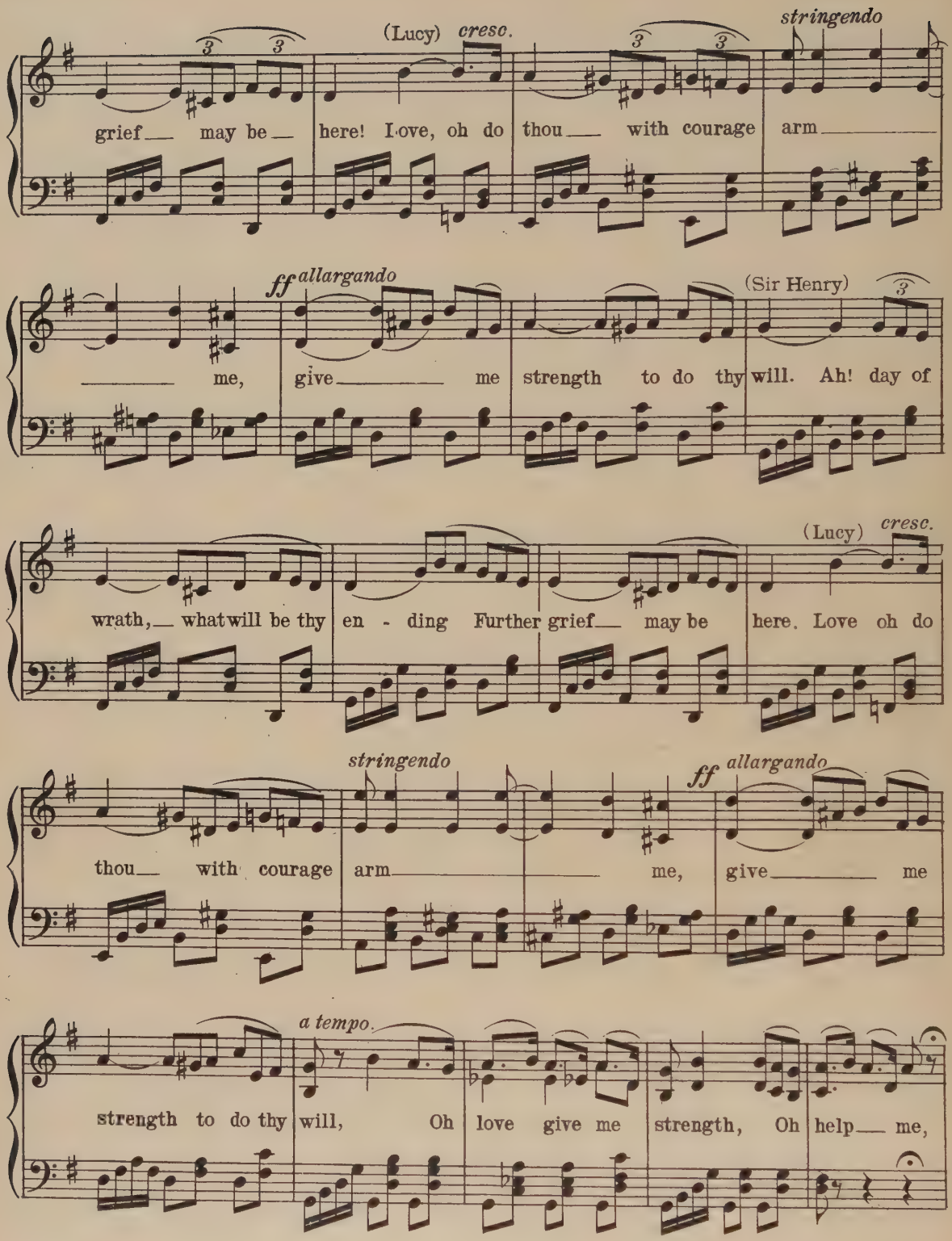
Lord Bucklaw, who is apparently totally unaware of the tragic circumstances surrounding his approaching marriage, comes forward and greets Lucy, who is filled with utmost dread and terror at the step she is taking. As she signs the marriage contract, Sir Edgar appears, having returned post-haste from France. Taking in the situation at a glance, he is convinced that Lucy is faithless and there ensues the most remarkable musical number of the opera sung by Sir Edgar, Sir Henry, Lucy, Raymond, Alice and Lord Bucklaw, entitled

* What From Vengeance Now Restrains Me




strains me, Words suf - fice not to up - braid thee, E'en the
ter - ror that thus en - chains thee, Proves that false - ly, proves that false - ly thou'st be-
tray'd me, As a rose 'mid tem - pest bend - ing, grief and
guilt thy heart are ren - ding; Thy des - pair - ing looks dis-
arm me, Faith-less mai - den, faith - less maid, I love thee still! 'Twas my
(Lucy)


mf dolce.
hope that death would hide me From a doom of shame and an - guish, But that
com - fort is de - nied me, In des - pair I yet must lan - guish, None will
p
coun - sel, none will aid me, Heav'n and earth have both be -
p
ff
tray'd me, Love, do thou with cou-rage arm me, give me strength, oh give me
sf
strength to do thy
(Sir Henry)
dolce.
will
Ah!
day of wrath, what will be thy en - ding! Further


(Lucy) cresc.
stringendo
grief may be here! Love, oh do thou with courage arm
ff allargando
(Sir Henry)
me, give me strength to do thy will. Ah! day of
(Lucy) cresc.
wrath, what will be thy en - ding Further grief may be here. Love oh do
stringendo
ff allargando
thou with courage arm me, give me
a tempo.
strength to do thy will, Oh love give me strength, Oh help me,

Sir Edgar then demands Lucy's hand of Sir Henry, and is thereupon informed that she is about to become the bride of Lord Bucklaw. Filled with anger at what appears to be her absolute faithlessness, he curses the day that they first met, and rushes away, leaving Lucy in a state of the most awful distraction and grief.

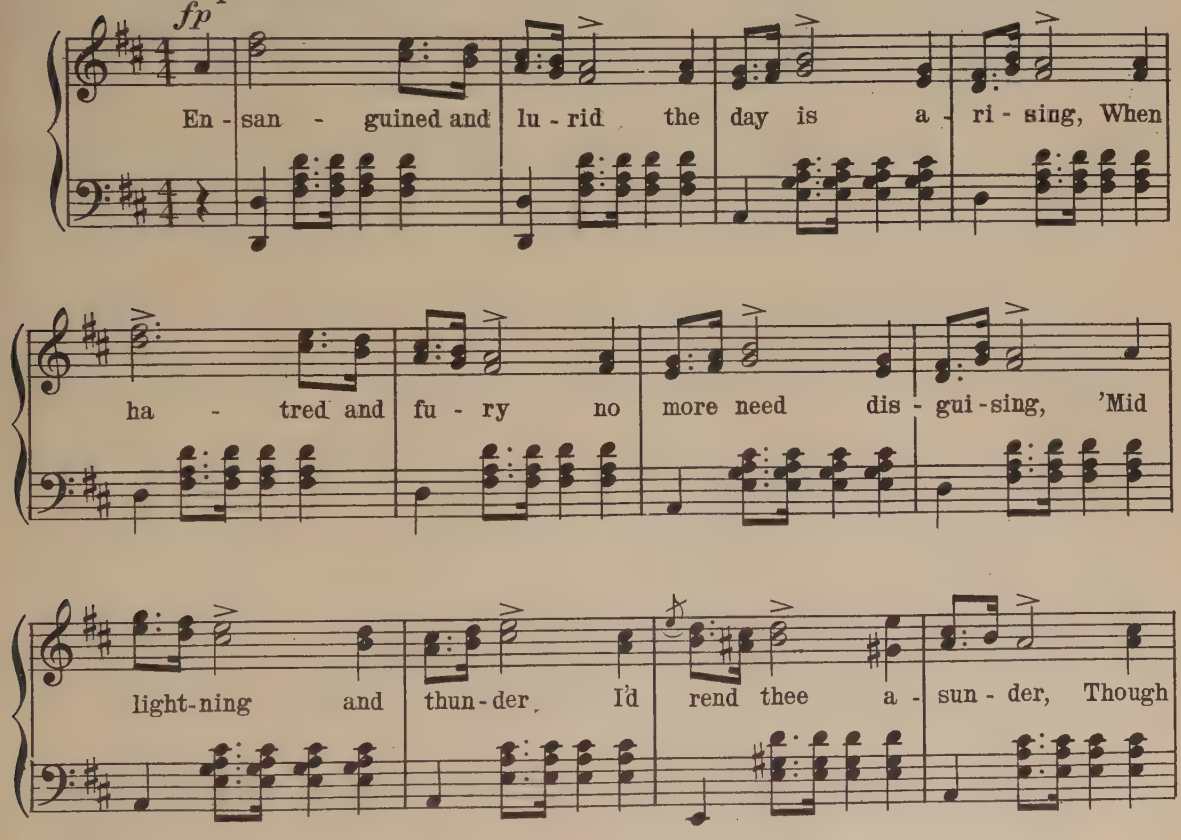
ACT III

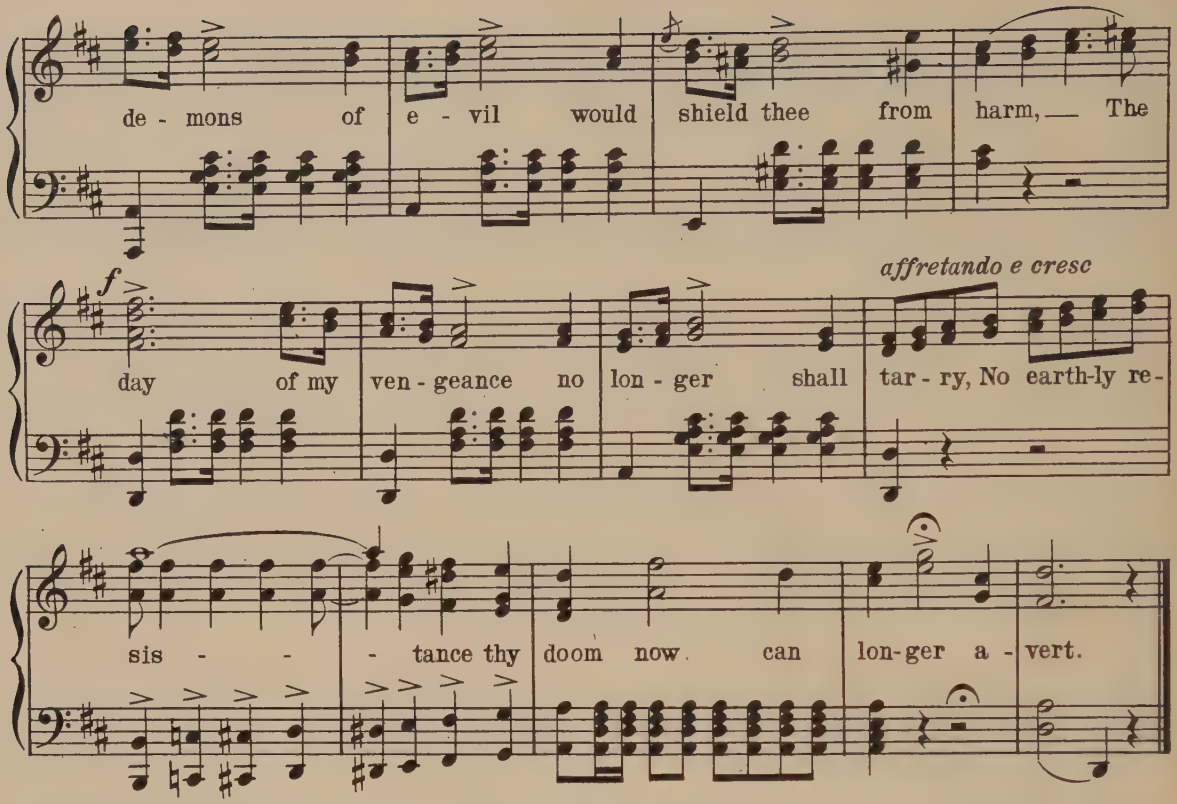
The first scene takes place in the tower where Sir Edgar has gone after his meeting with Lucy. Sir Henry enters, challenges Edgar, and they agree to fight to the death in the early morning, expressing their mutual sentiments in the duet

* Ensanguined and Lurid

Tempo di Marcia

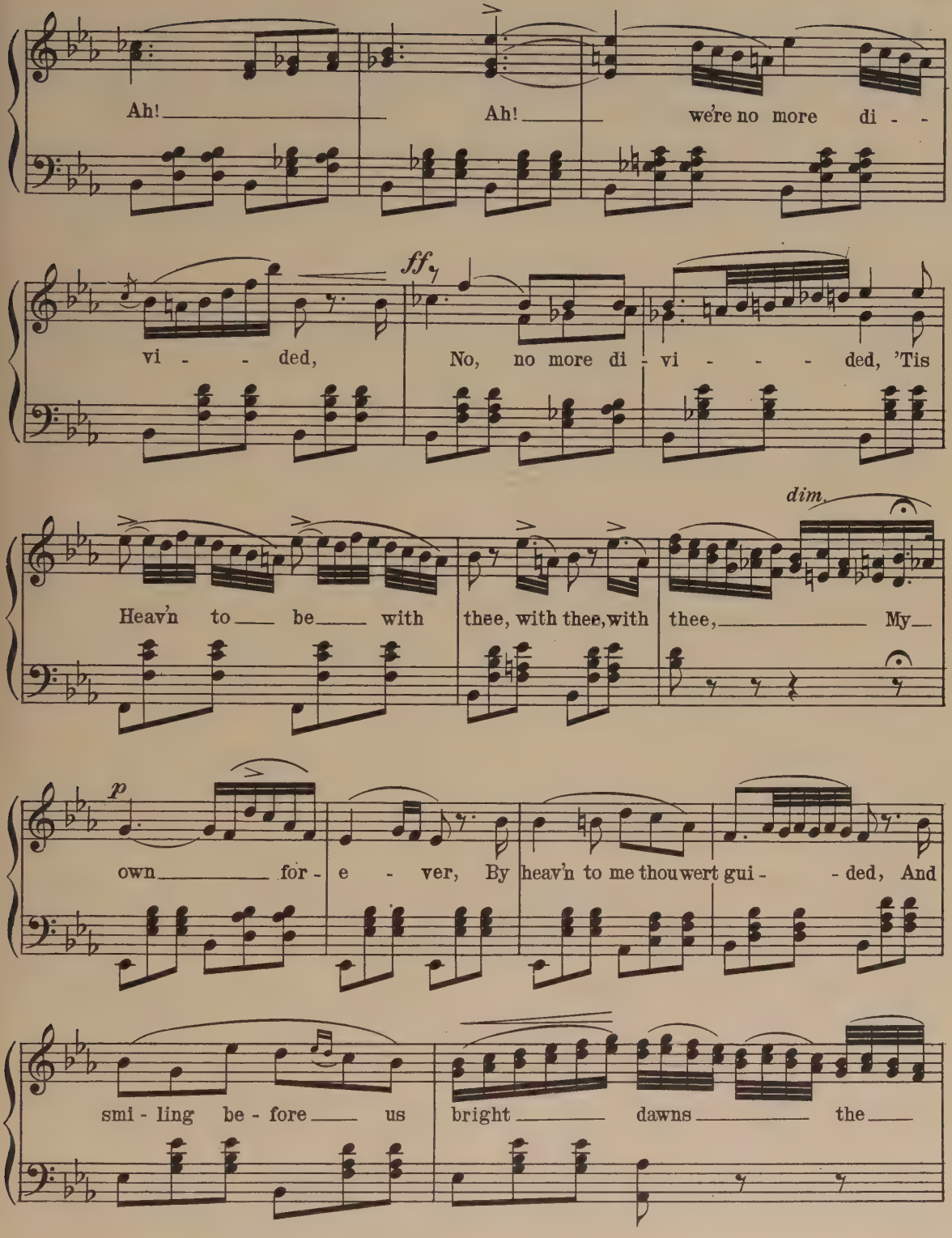
Sung by Sir Henry and Sir Edgar

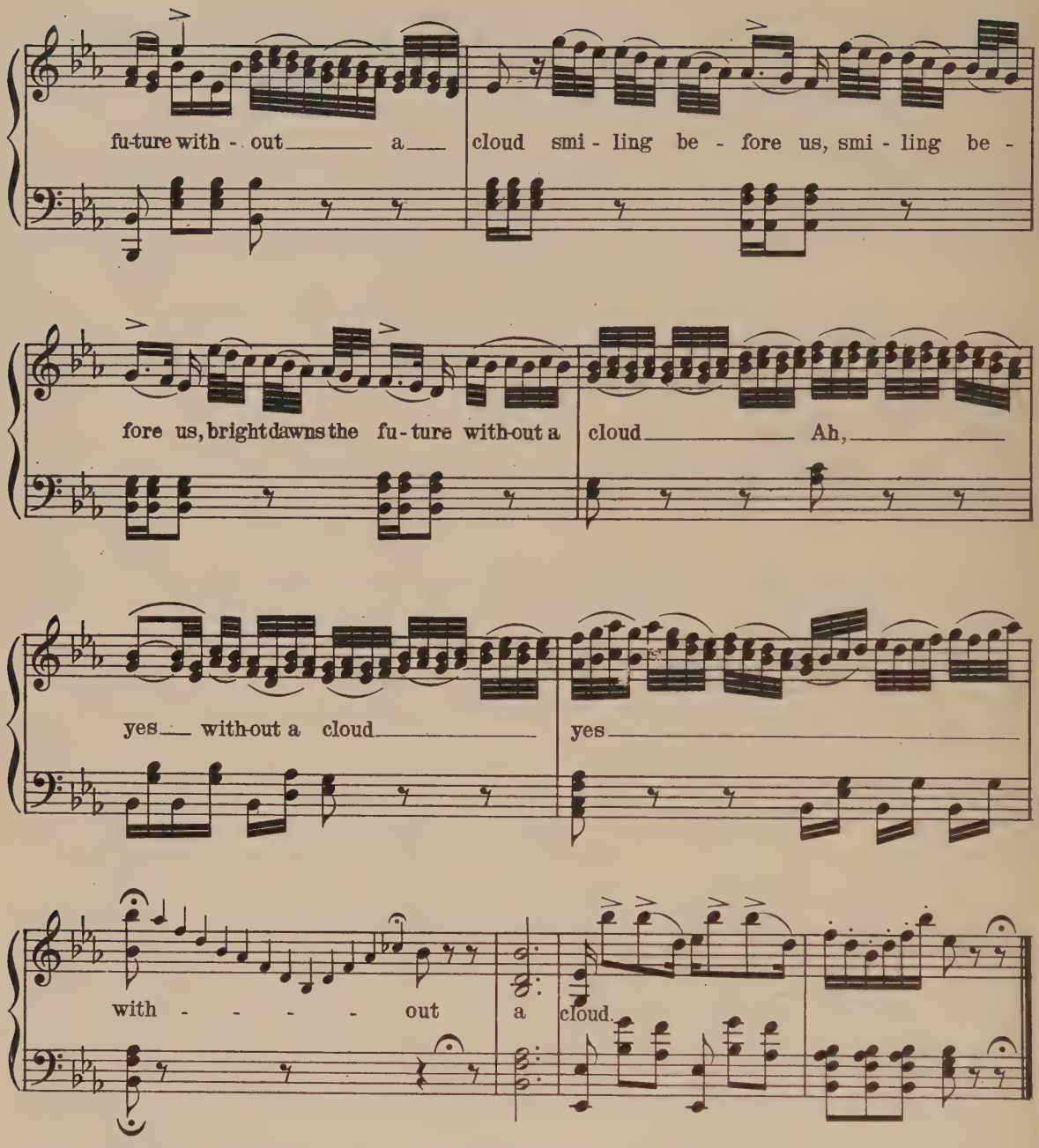

fp
En - san - guined and lu - rid the day is a - ri - sing, When
ha - tred and fu - ry no more need dis - gui - sing, 'Mid
light-ning and thun-der I'd rend thee a - sun - der, Though


de - mons of e - vil would shield thee from harm, The
f
affretando e cresc
day of my ven - geance no lon - ger shall tar - ry, No earth-ly re-
sis - - - tance thy doom now can lon-ger a - vert.

The scene then changes to the hall of Sir Henry's castle where the guests are celebrating Lucy's marriage. Suddenly Raymond enters and in horrified accents tells them that Lucy, driven insane by her grief, has killed her husband. He then warns them to be silent, for just at that moment Lucy herself enters, and seeming to see Sir Edgar near her, she sings the music of the "Mad Scene" of which the following is a portion:

* At the Altar


Ah! Ah! we're no more di - -
ff
vi - - ded, No, no more di - vi - - - ded, 'Tis
dim.
Heav'n to be with thee, with thee, with thee, My
p
own for - e - ver, By heav'n to me thou wert gui - - ded, And
smi - ling be - fore us bright dawns the


fu-ture with - out a cloud smi - ling be - fore us, smi - ling be -
fore us, bright dawns the fu - ture with-out a cloud Ah,
yes with-out a cloud yes
with - - - - out a cloud.

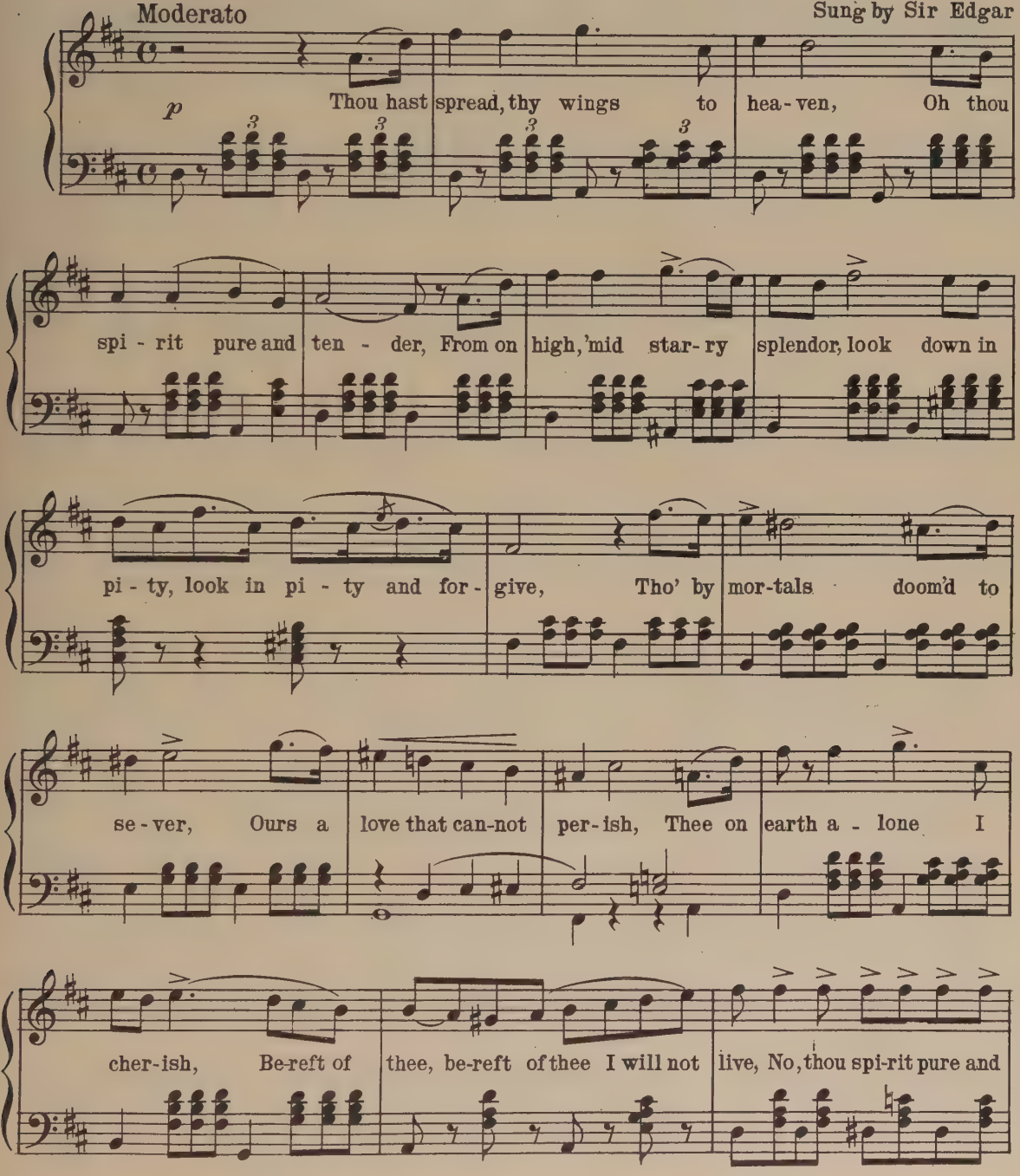
Sir Henry then enters and is at first filled with anger when he hears that his sister has killed her husband, but when he realizes that she is insane and that it is his plotting which has brought her to this state he is filled with remorse.

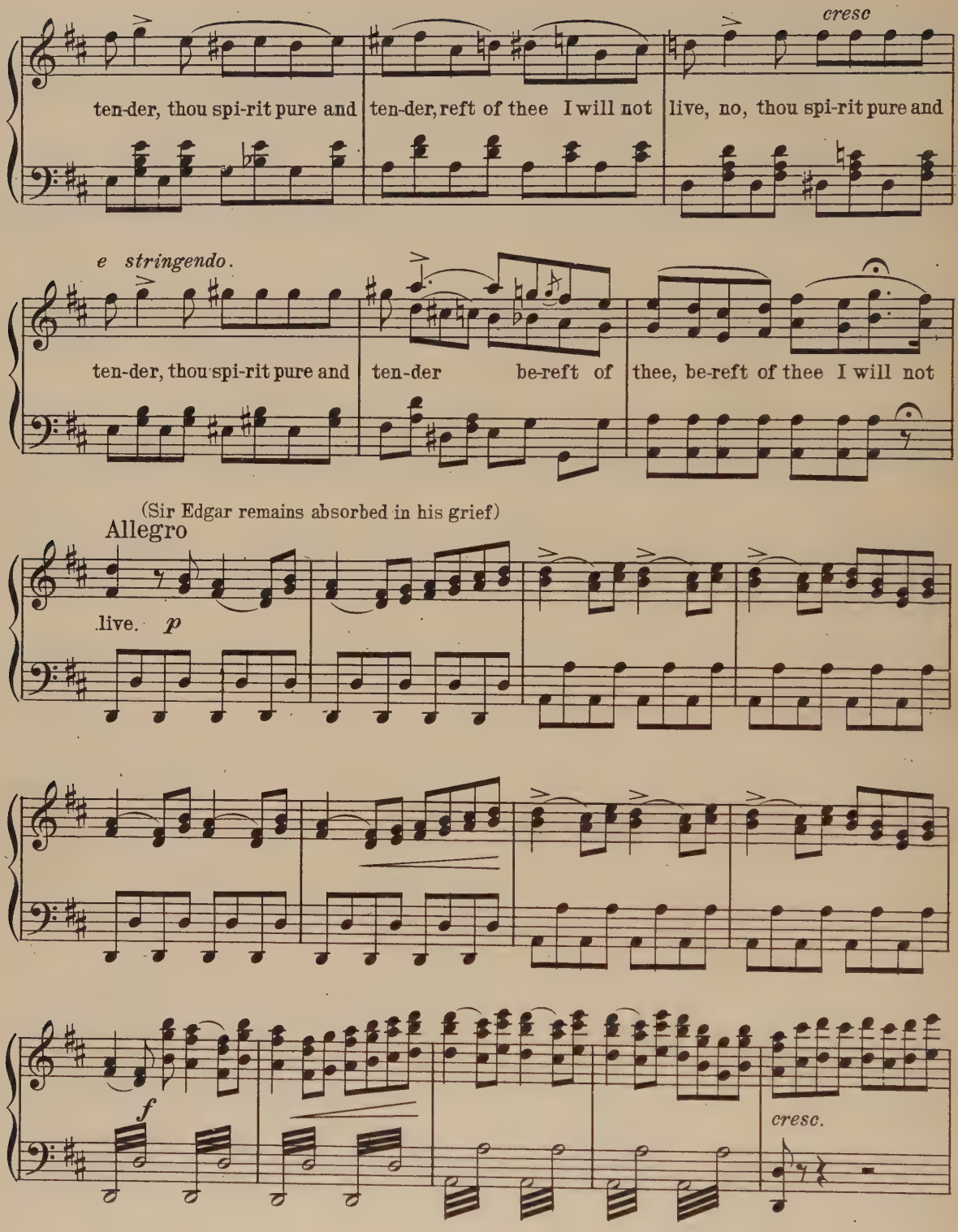
The scene again changes to the exterior of the castle where Sir Edgar is awaiting Sir Henry for the duel

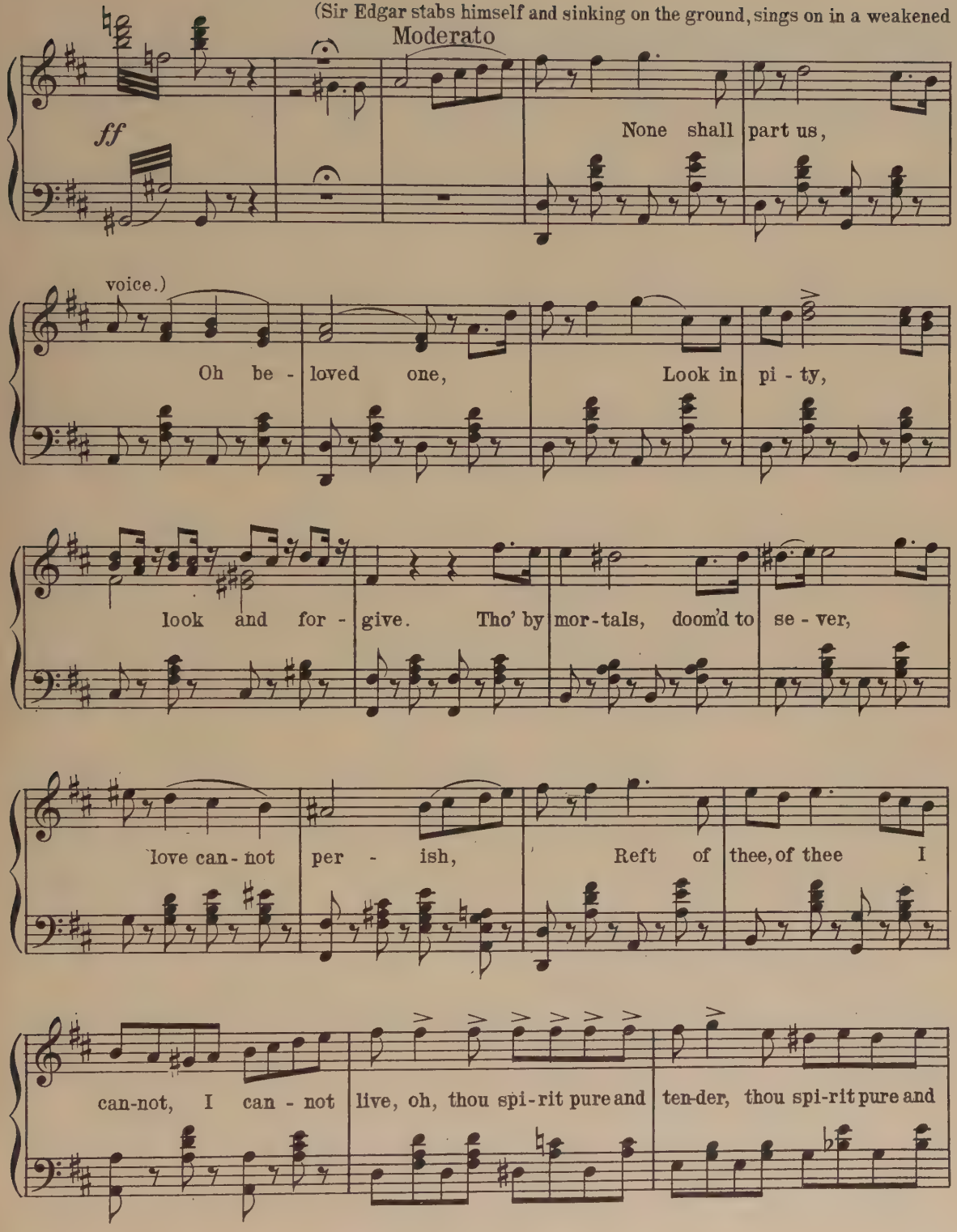
As the people come out of the castle, Sir Edgar learns that Lucy is dying and finally the tolling of a bell tells him that she is dead.

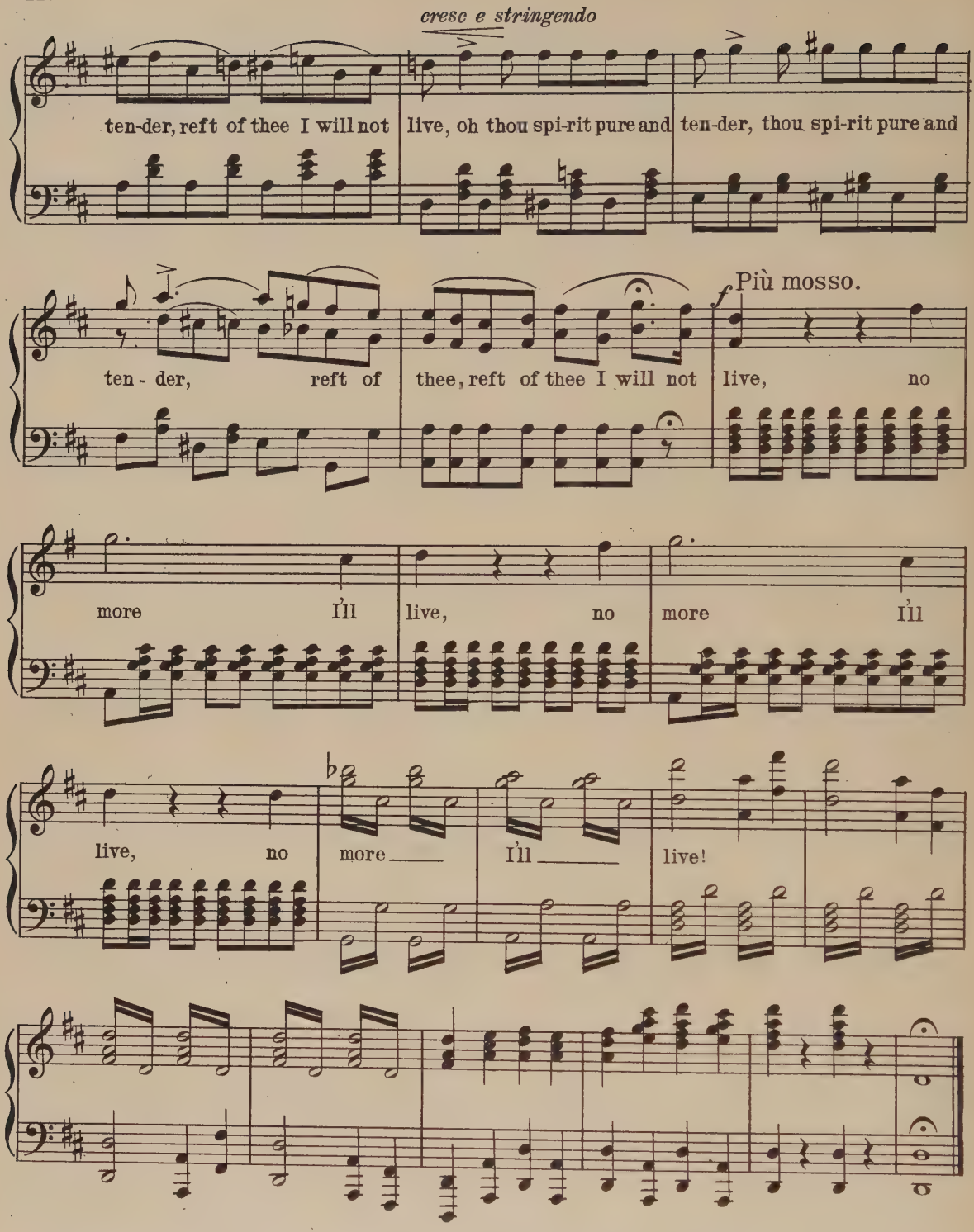
He then sees that Lucy has really been true to him and sings the affecting aria

*Thou Hast Spread Thy Wings To Heaven


Moderato
Sung by Sir Edgar
p
Thou hast spread, thy wings to hea-ven, Oh thou
spi-rit pure and ten-der, From on high, 'mid star-ry splendor, look down in
pi-ty, look in pi-ty and for-give, Tho' by mor-tals doom'd to
se-ver, Ours a love that can-not per-ish, Thee on earth a-lone I
cher-ish, Be-reft of thee, be-reft of thee I will not live, No, thou spi-rit pure and


cresc
ten-der, thou spi-rit pure and
ten-der, reft of thee I will not
live, no, thou spi-rit pure and
e stringendo.
ten-der, thou spi-rit pure and
ten-der be-reft of
thee, be-reft of thee I will not
(Sir Edgar remains absorbed in his grief)
Allegro
live. p
f
cresc.


(Sir Edgar stabs himself and sinking on the ground, sings on in a weakened
Moderato
ff
None shall part us,
voice.)
Oh be - loved one,
Look in pi - ty,
look and for - give.
Tho' by mor-tals, doom'd to se - ver,
love can-not per - ish,
Reft of thee, of thee I
can-not, I can - not
live, oh, thou spi-rit pure and
ten-der, thou spi-rit pure and


cresc e stringendo
ten-der, reft of thee I will not live, oh thou spi-rit pure and ten-der, thou spi-rit pure and
Più mosso.
ten - der, reft of thee, reft of thee I will not live, no
more I'll live, no more I'll
live, no more I'll live!

As he concludes this song, Sir Edgar's strength at last gives out, and he falls back lifeless on the ground

END OF THE OPERA.

IL TROVATORE

Music by Giuseppe Verdi

CHARACTERS

COUNT DI LUNA, a nobleman — AZUCENA, a gipsy
FERRANDO, his attendant — MANRICO, her reputed son, the Troubadour
THE DUCHESS LEONORA, — RUIZ, his squire
INEZ, her lady-in-waiting

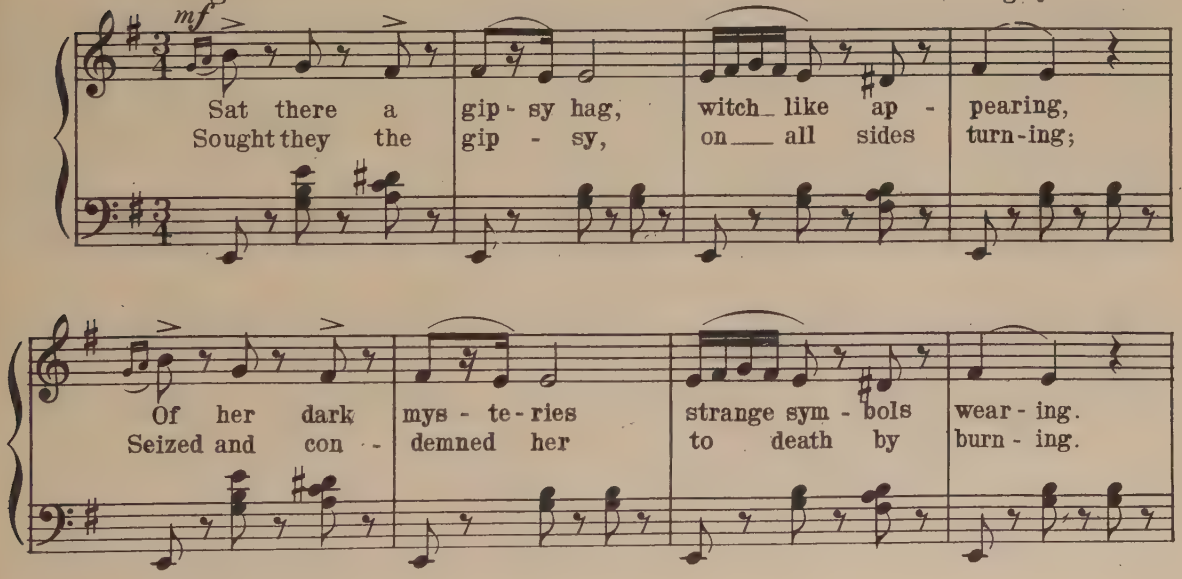
The scene is laid in Spain about the year 1500

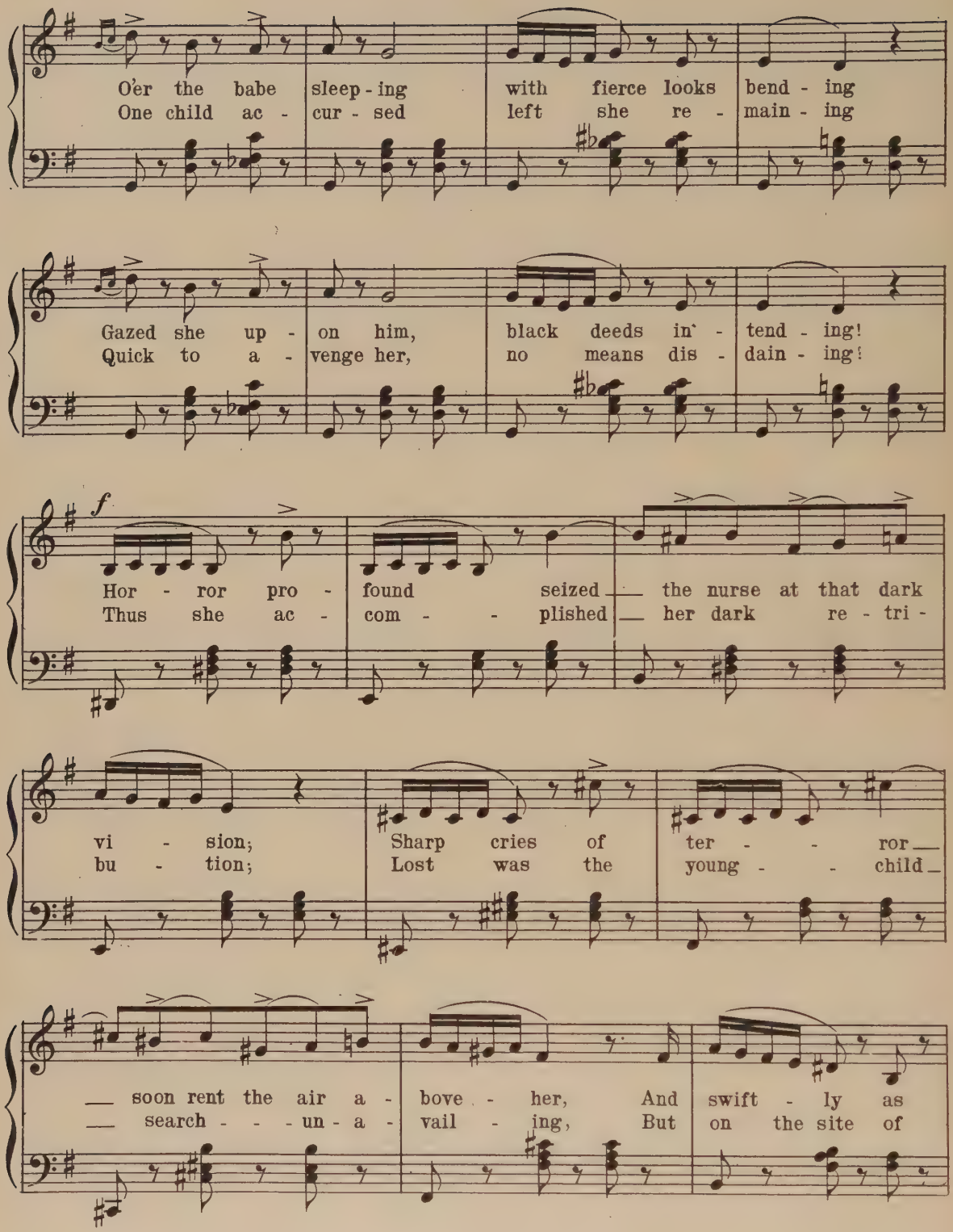
ACT I

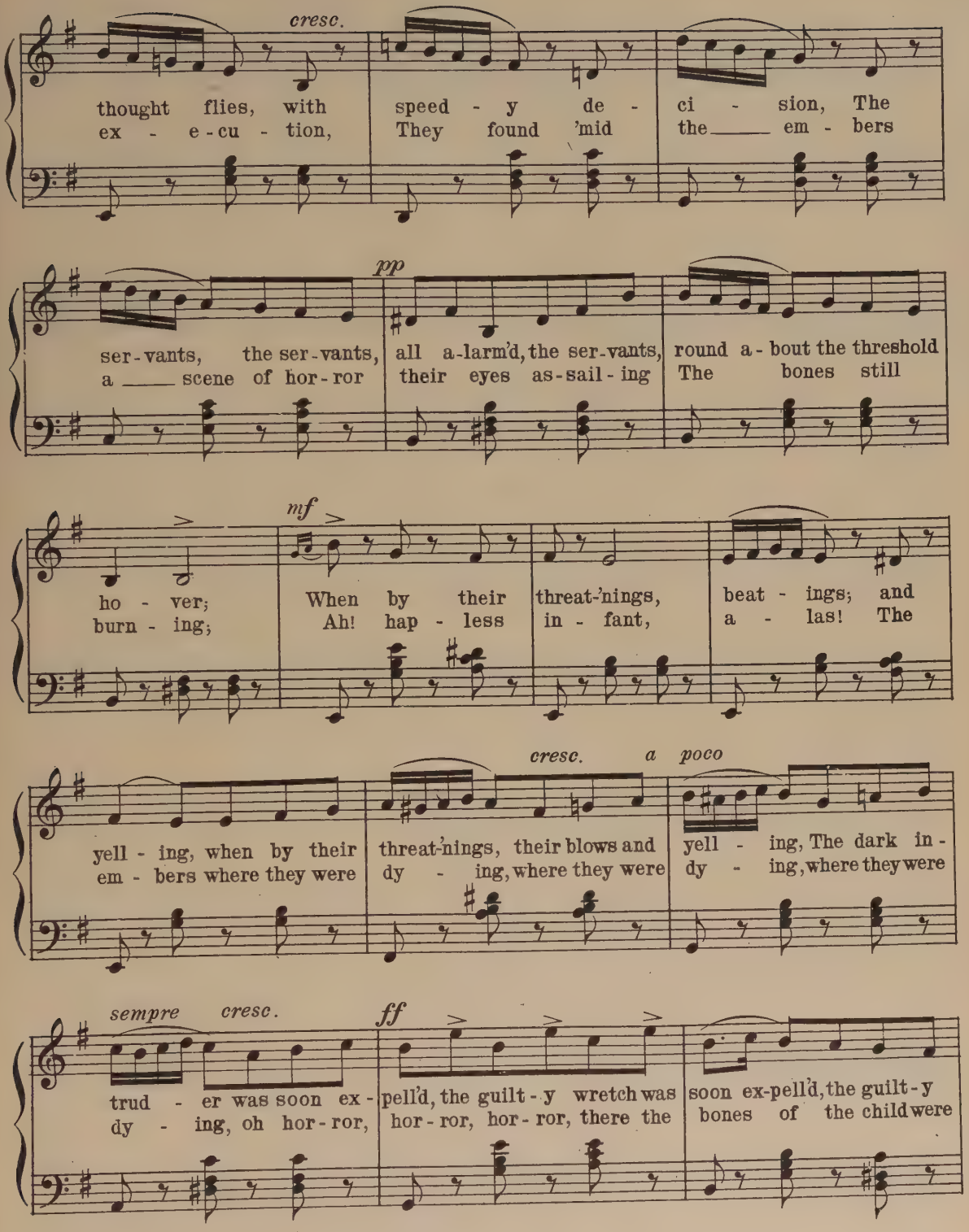
The first scene takes place in the vestibule of the King of Spain's palace, near the door which leads to the apartments of the Count di Luna. Ferrando, his attendant, is warning the soldiers to be watchful, as the Count spends his nights unsleeping, owing to his jealousy of the "Troubadour Knight" who is also in love with the object of the Count's affections, the Duchess Leonora. The soldiers ask Ferrando to tell them the story of the Count's long-lost brother Garzia, and Ferrando thereupon tells them that the old Count di Luna had two sons of about the same age and that one morning the nurse found a gipsy casting a spell o'er the cradle of the younger one. He finishes the story with the song

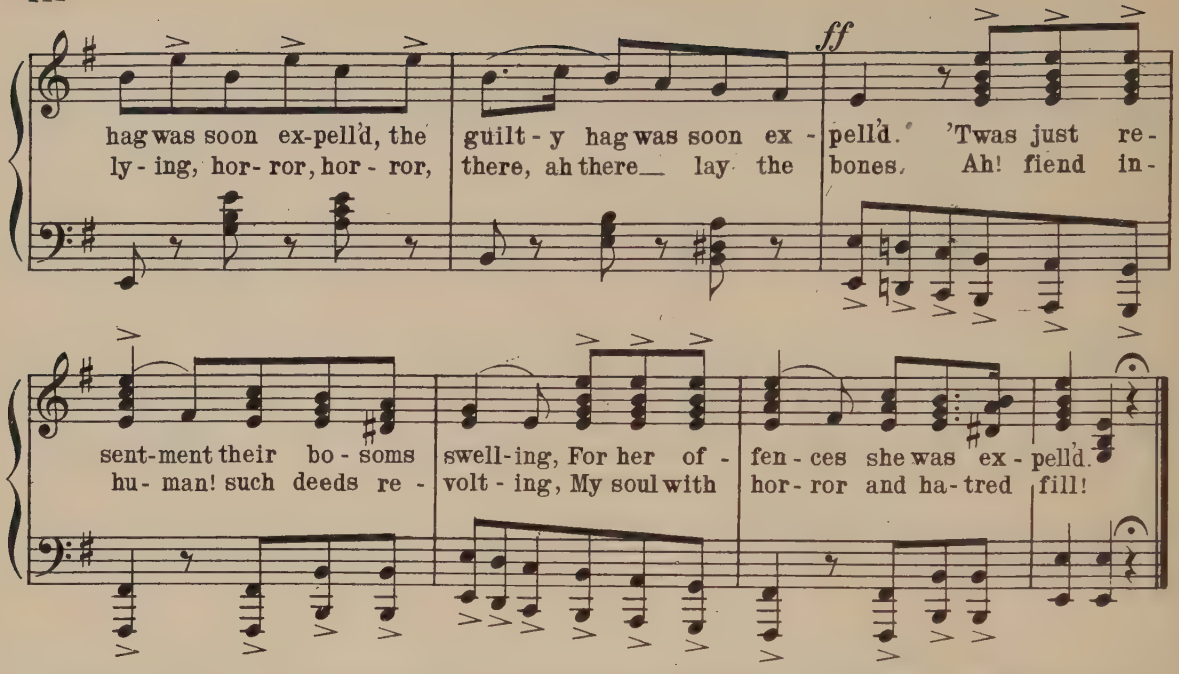
*Sat There A Gipsy Hag

Allegretto — Sung by Ferrando


mf
Sat there a gip - sy hag, witch_ like ap - pearing,
Sought they the gip - sy, on___ all sides turn-ing;
Of her dark mys - te - ries strange sym - bols wear - ing.
Seized and con - demned her to death by burn - ing.


O'er the babe sleep - ing with fierce looks bend - ing
One child ac - cur - sed left she re - main - ing
Gazed she up - on him, black deeds in - tend - ing!
Quick to a - venge her, no means dis - dain - ing!
f
Hor - ror pro - found seized the nurse at that dark
Thus she ac - com - plished her dark re - tri -
vi - sion;
bu - tion;
Sharp cries of ter - ror
Lost was the young - child
soon rent the air a - bove - her, And swift - ly as
search - un - a - vail - ing, But on the site of

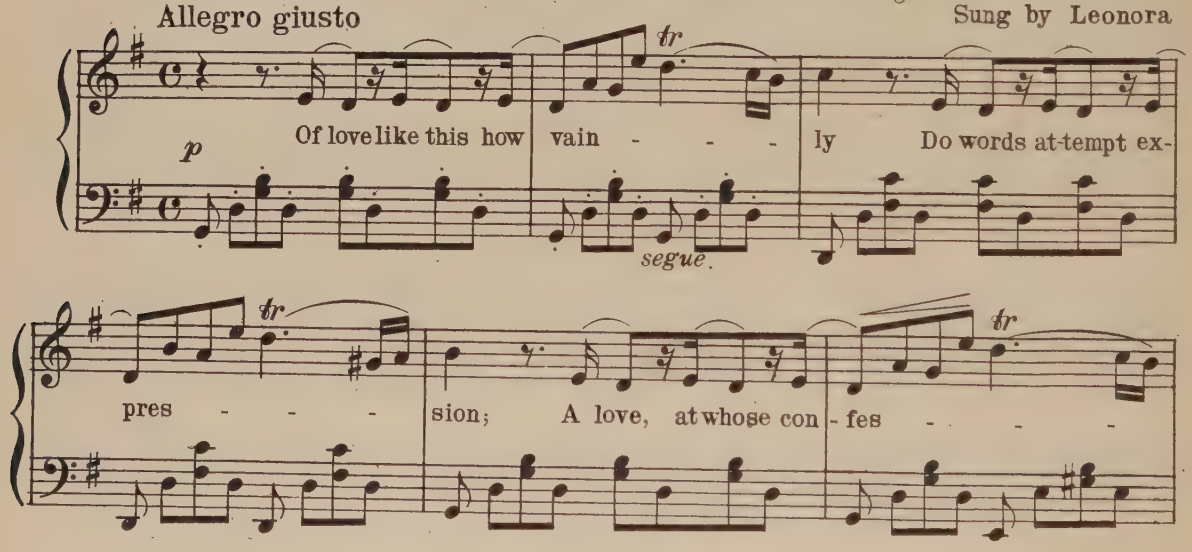

cresc.
thought flies, with speed - y de - ci - sion, The
ex - e - cu - tion, They found 'mid the ____ em - bers
pp
ser - vants, the ser - vants, all a - larm'd, the ser - vants, round a - bout the threshold
a ____ scene of hor - ror their eyes as - sail - ing The bones still
mf
ho - ver; When by their threat - 'nings, beat - ings; and
burn - ing; Ah! hap - less in - fant, a - las! The
cresc. a poco
yell - ing, when by their threat - 'nings, their blows and yell - ing, The dark in -
em - bers where they were dy - ing, where they were dy - ing, where they were
sempre cresc.
ff
trud - er was soon ex - pell'd, the guilt - y wretch was soon ex - pell'd, the guilt - y
dy - ing, oh hor - ror, hor - ror, hor - ror, there the bones of the child were

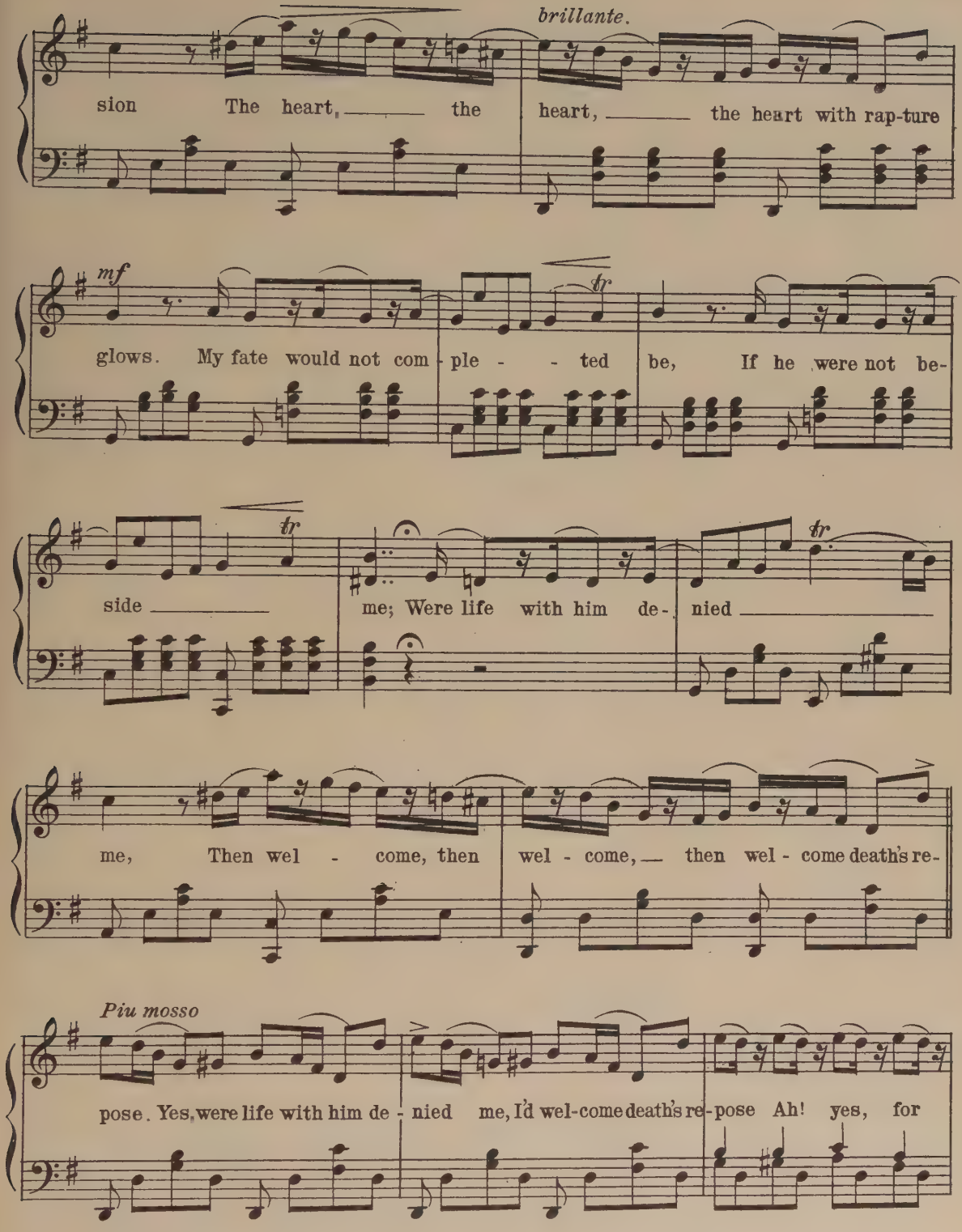

ff
hag was soon ex-pell'd, the ly-ing, hor-ror, hor-ror,
guilt-y hag was soon ex-pell'd. there, ah there lay the bones.
'Twas just re-sent-ment their bo-soms Ah! fiend in-hu-man! such deeds re-
swell-ing, For her of-volt-ing, My soul with
fen-ces she was ex-pell'd. hor-ror and ha-tred fill!

Ferrando then goes on to say that the old Count died of a broken heart, although he still believed his son to be living, and he exacted from the present Count di Luna a promise that a careful search would be made, which however had proved unavailing, as the gipsy could never again be found.

The scene then changes to the gardens of the palace where the Duchess Leonora is speaking of the "Troubadour Knight" with Inez, her lady-in-waiting. She relates how he entered the tournament, carried away all the honors, was crowned by her hand, and disappeared as suddenly as he came. But not long after he appeared under her balcony, singing songs of fond admiration and filling her with rapture. Inez expresses doubts regarding this strange knight and advises Leonora to forget him, whereupon the Duchess sings the inspiring aria

* Of Love Like This How Vainly


Allegro giusto
Sung by Leonora
p
Of love like this how vain - - - ly Do words at-tempt ex-
tr
segue
pres - - - sion; A love, at whose con-fes - - -
tr
tr


brillante.
sion The heart, the heart, the heart, the heart with rap-ture
mf
tr
glows. My fate would not com - ple - - ted be, If he were not be-
tr
side me; Were life with him de- nied
tr
me, Then wel - come, then wel - come, then wel - come death's re-
Piu mosso
pose. Yes, were life with him de - nied me, I'd wel-come death's re-pose Ah! yes, for

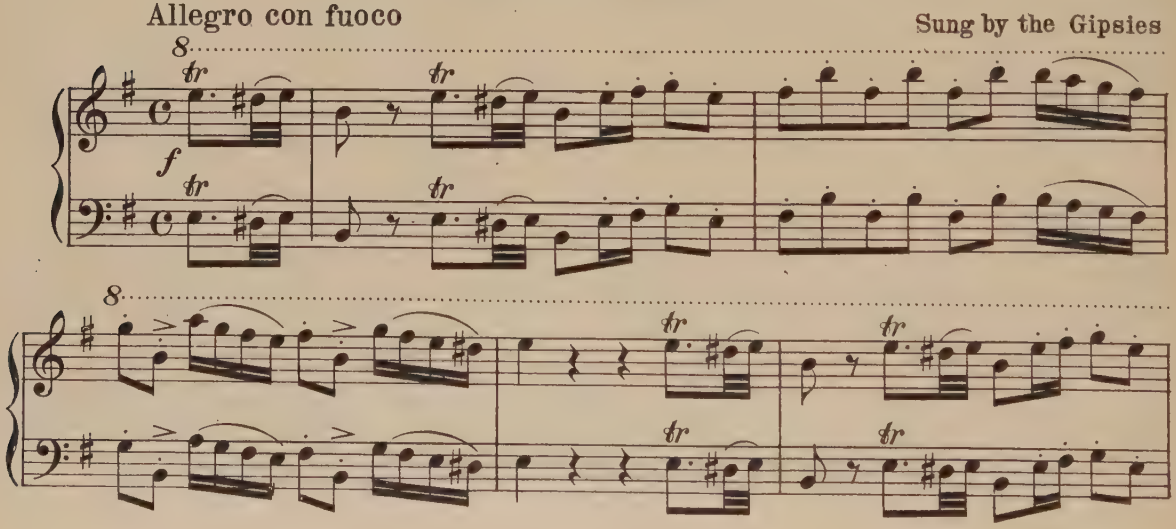
The attendant Inez again expresses her hope that no ill will result from Leonora's affection for the strange knight, and they ascend together to their apartment.

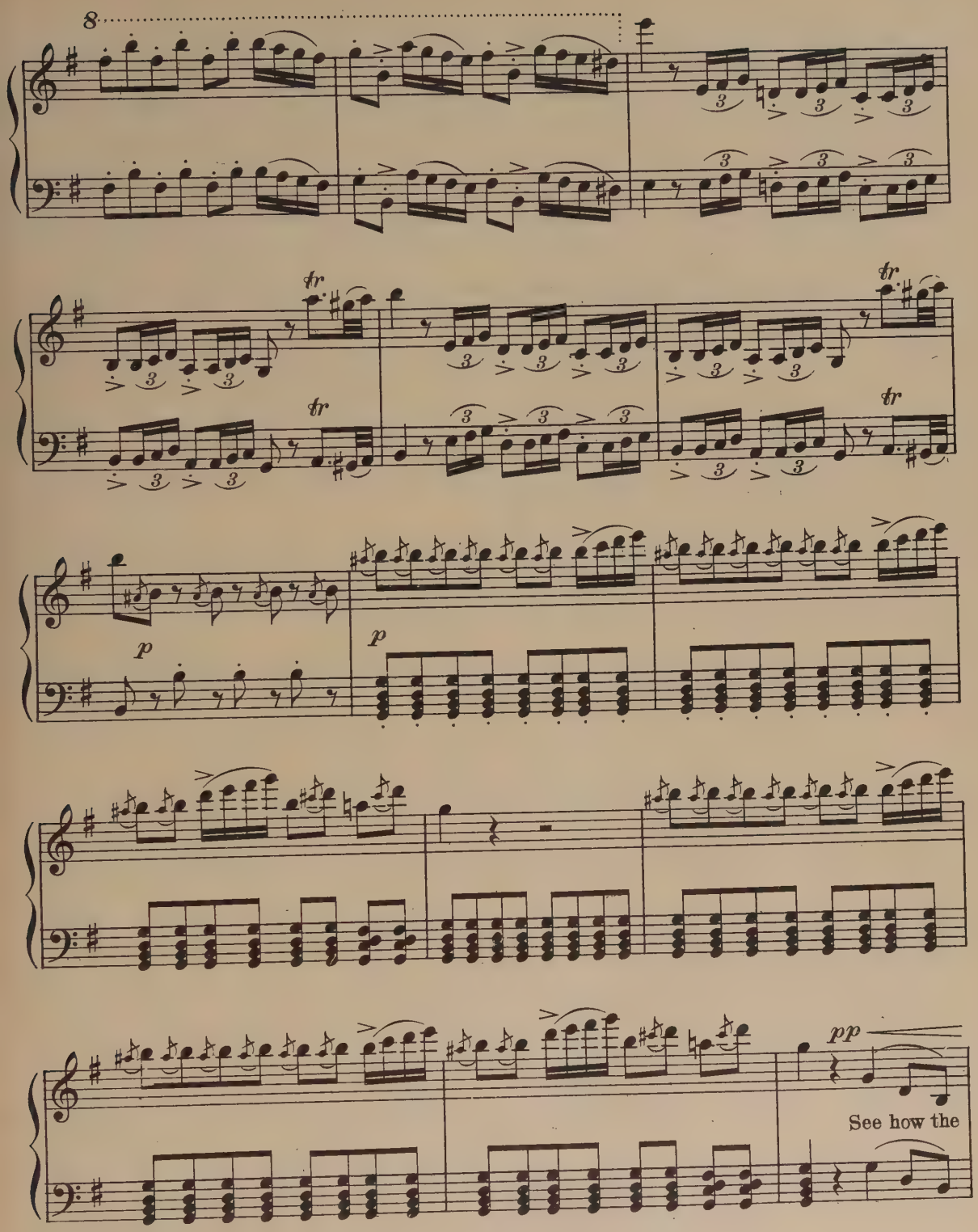
The Count di Luna then enters, and is about to ascend the staircase to Leonora's apartment when he hears the sound of the Troubadour Knight's lute. He is filled with jealous anger when he hears the strange knight's serenade, and when Leonora mistakes him for the troubadour and speaks words of love. The Troubadour Knight immediately comes to Leonora's defence against his jealous anger, and reveals himself to both as Manrico, one whose life has been forfeited by an act of violence against the Spanish government. After a heated controversy, the two knights retire with drawn swords to a more secluded spot, leaving the Duchess insensible on the ground.

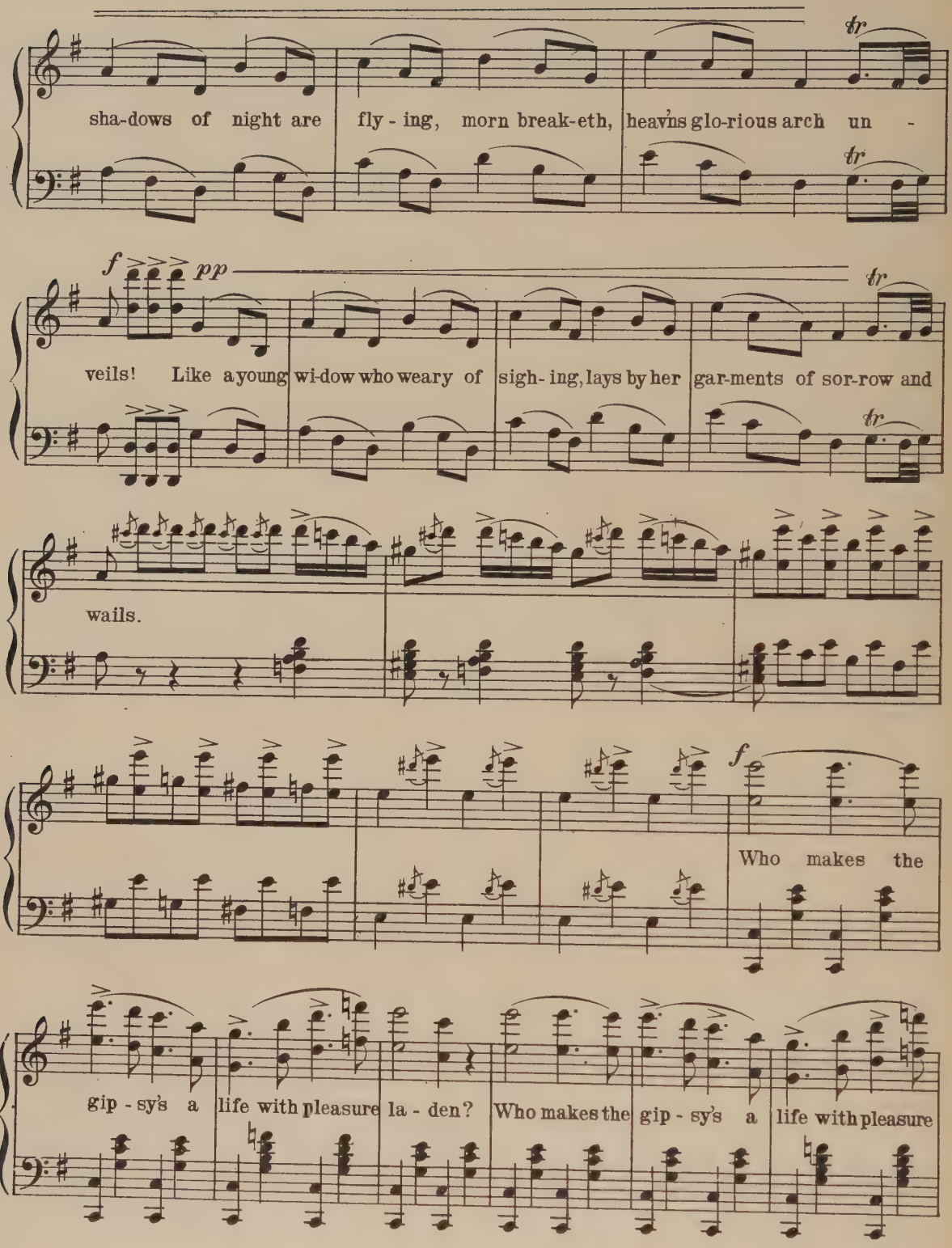
ACT II

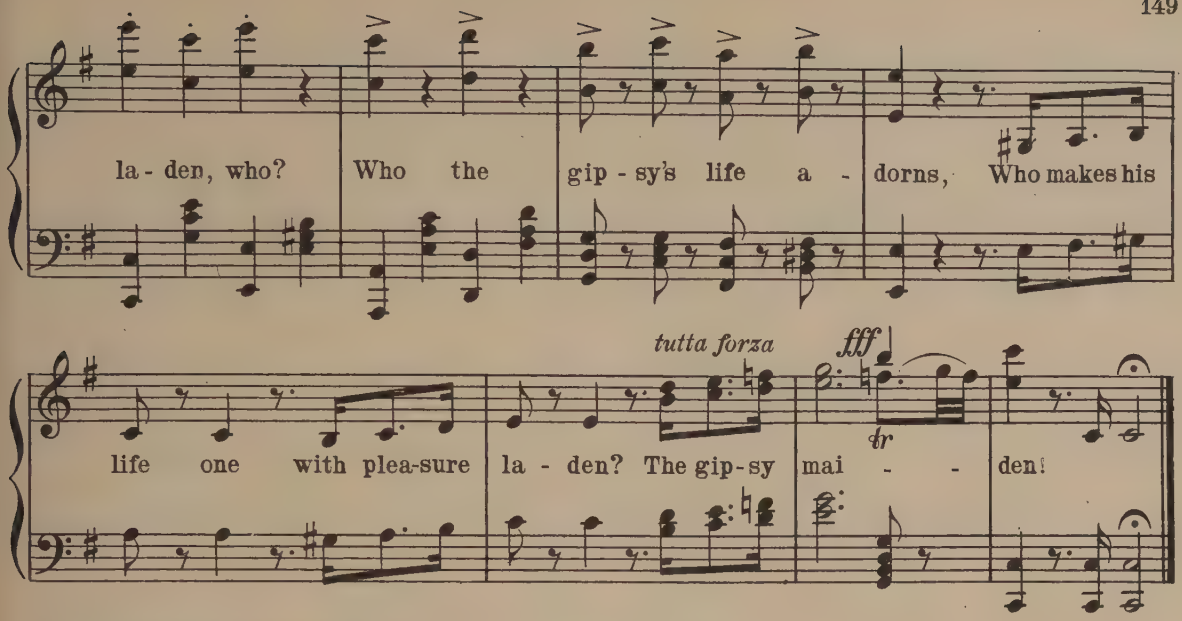
The story continues two months later and the scene is laid in the gipsies' camp at the foot of a mountain. A group of gipsies seated in scattered groups around Azucena and Manrico are singing the

* Anvil Chorus




8
tr
p
pp
See how the

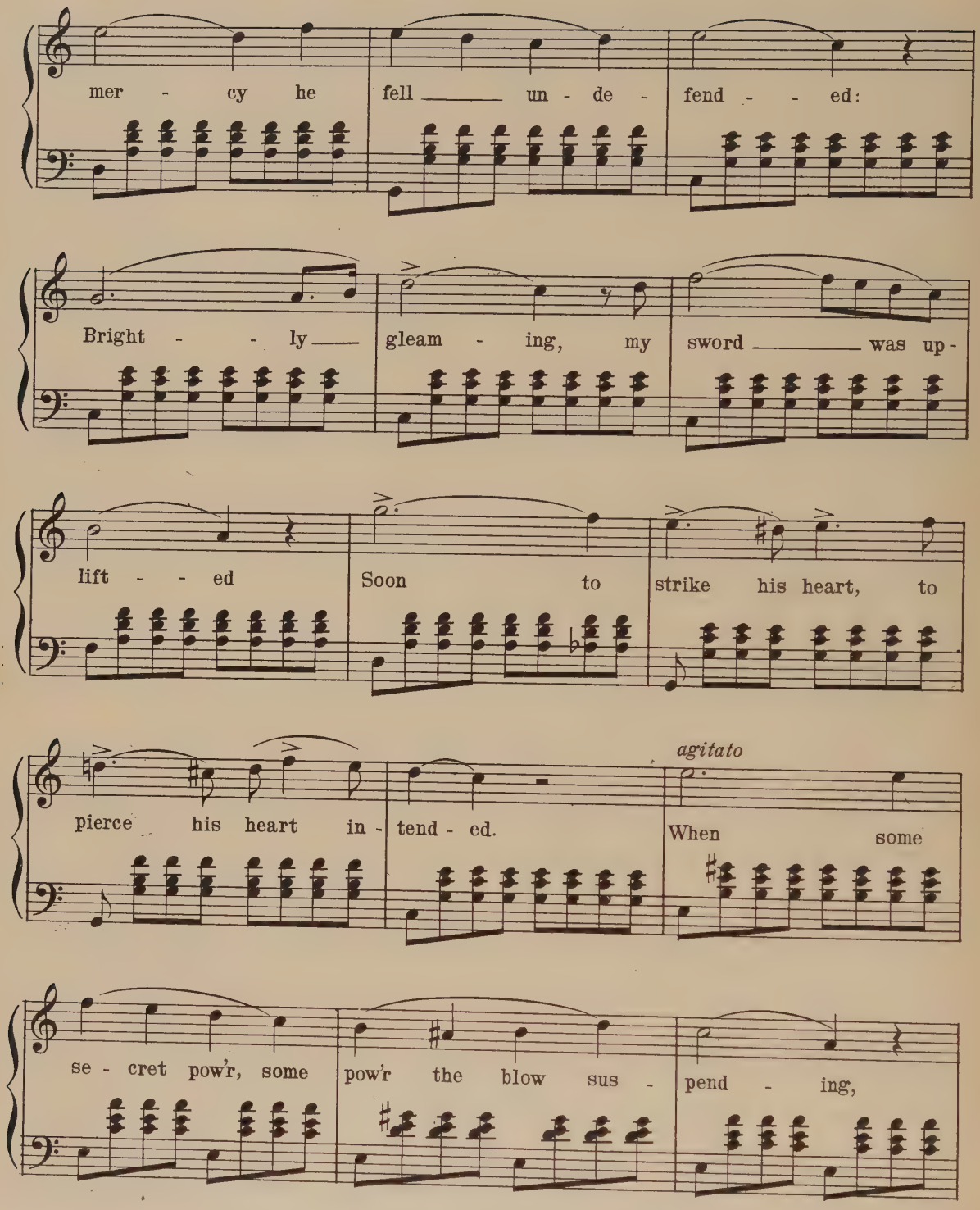

tr
sha-dows of night are fly - ing, morn break-eth, heav'ns glo-rious arch un -
tr
f pp
tr
veils! Like a young wi-dow who weary of sigh- ing, lays by her gar-ments of sor-row and
tr
wails.
f
Who makes the
gip - sy's a life with pleasure la - den? Who makes the gip - sy's a life with pleasure



Azucena then sings a weird song, and at its conclusion the gipsies go away intent on various errands. At Manrico's request, Azucena tells him how her mother was burned at the stake near the place where they are now reclining; how she had heeded her mother's dying words "Avenge me" and had, as she supposed, hurled the younger son of the Count di Luna into the flames, only to discover later that it was her own son that she had consigned to a hideous doom.

When Manrico, however, declares that she has said he is not her son, she denies it and draws to his attention the fact that she had just two months before found him all but dead on the battlefield and nursed him back again to life. She then asks him why he spared the Count di Luna's life in the duel which took place on that memorable night in the garden of the palace, and thereupon Manrico sings the aria

*Ill Sustaining

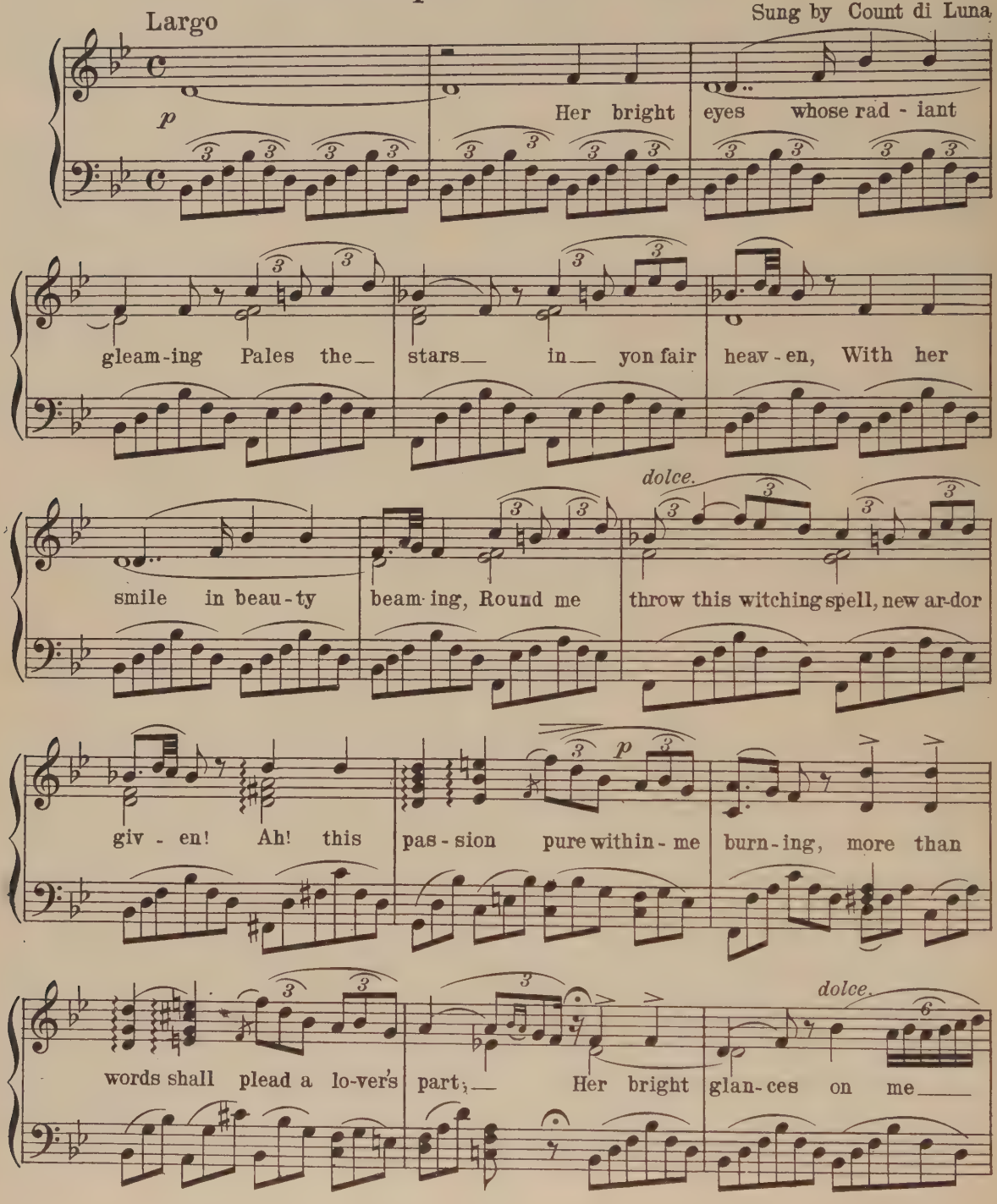

mer - cy he fell un - de - fend - - ed:
Bright - - ly gleam - ing, my sword was up -
lift - - ed Soon to strike his heart, to
agitato
pierce his heart in - tend - ed. When some
se - cret pow'r, some pow'r the blow sus - pend - ing,

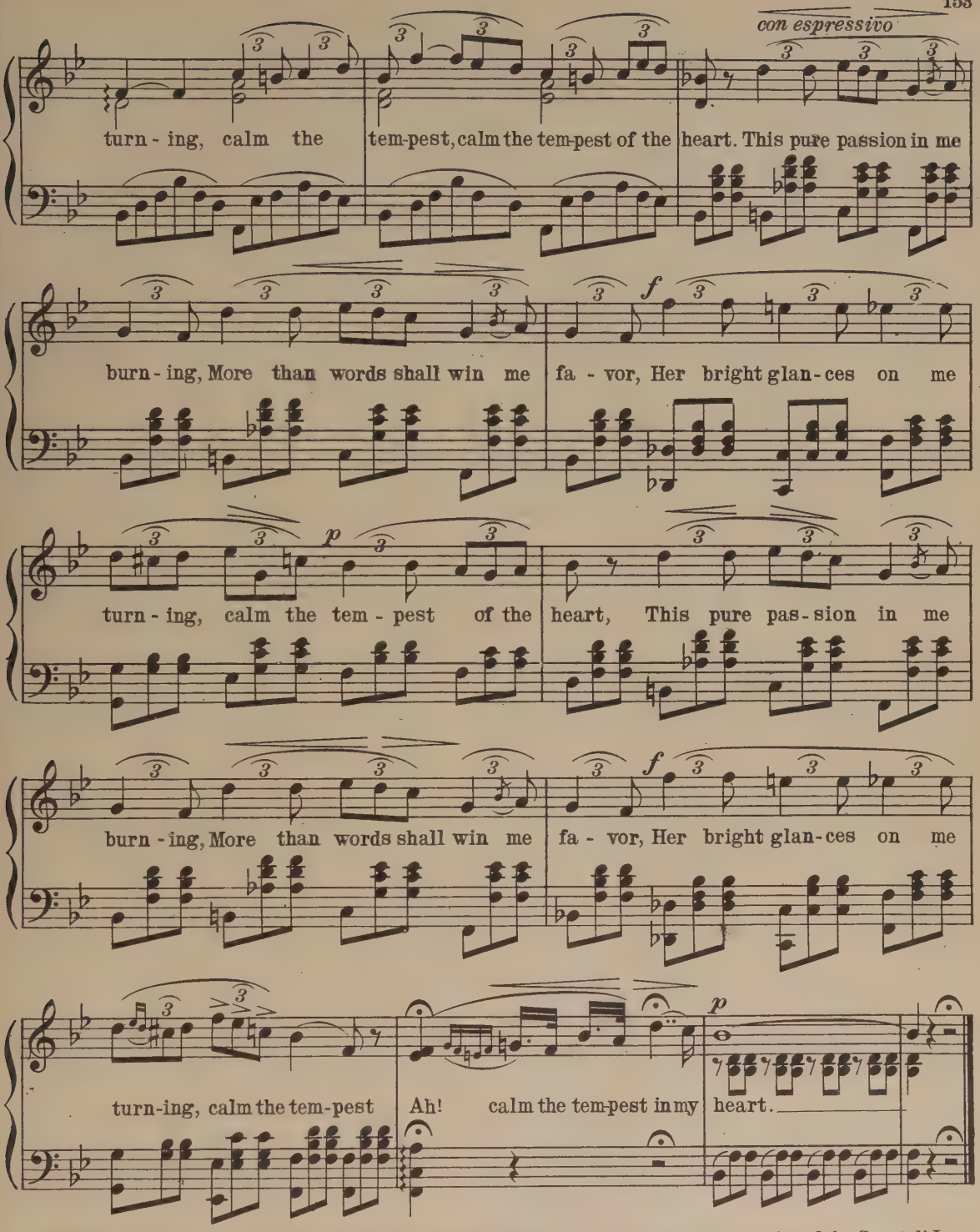
Firm - - ly held my arm, with - held my arm de -
cresc.
scend - ing; Thro' each fi - bre cold chills op - press me, Shiv - 'rings
dim.
f
through my pul-ses flow; With cries of
cresc.
warn - ing, Heav'n ad - dress'd me, with a
ff
dim.
p
loud com-mand - ing cry, Heav'n thus ad - dress'd me, "Spare thy foe."

At this moment a courier approaches with instructions from Manrico's Prince to proceed to the fortress of Castellar and defend it against the forces of Count di Luna. The Prince also informs Manrico that Leonora, who is under the impression that he is dead, will that very evening assume the nun's veil in a neighboring convent. Manrico, notwithstanding Azucena's violent resistance, leaves her and flies to the aid of his lady-love.

The scene now changes to the cloister of the convent where Leonora is about to take the veil. The Count di Luna is there with his men awaiting a favorable opportunity to abduct Leonora before she can follow out her purpose of becoming a nun, and he sings the famous aria

* The Tempest of the Heart


Largo
Sung by Count di Luna
p
Her bright eyes whose rad - iant
gleam-ing Pales the stars in yon fair heav - en, With her
dolce.
smile in beau - ty beam - ing, Round me throw this witching spell, new ar-dor
p
giv - en! Ah! this pas - sion pure within - me burn - ing, more than
dolce.
words shall plead a lo-ver's part; Her bright glan - ces on me


con espressivo
turn - ing, calm the tem-pest, calm the tem-pest of the heart. This pure passion in me
burn - ing, More than words shall win me fa - vor, Her bright glan - ces on me
turn - ing, calm the tem - pest of the heart, This pure pas - sion in me
burn - ing, More than words shall win me fa - vor, Her bright glan - ces on me
turn-ing, calm the tem-pest Ah! calm the tem-pest in my heart.

Just then the bell of the convent announces that Leonora is about to take the veil, and the Count di Luna rushes in to abduct her, only to be confronted by Manrico at the head of his followers. Leonora is of course overcome with joy at seeing Manrico once again, and he, despite the attempted maddened resistance of the

Count, takes her away with him to the fortress of Castellar, which is immediately besieged by the Count and his followers.

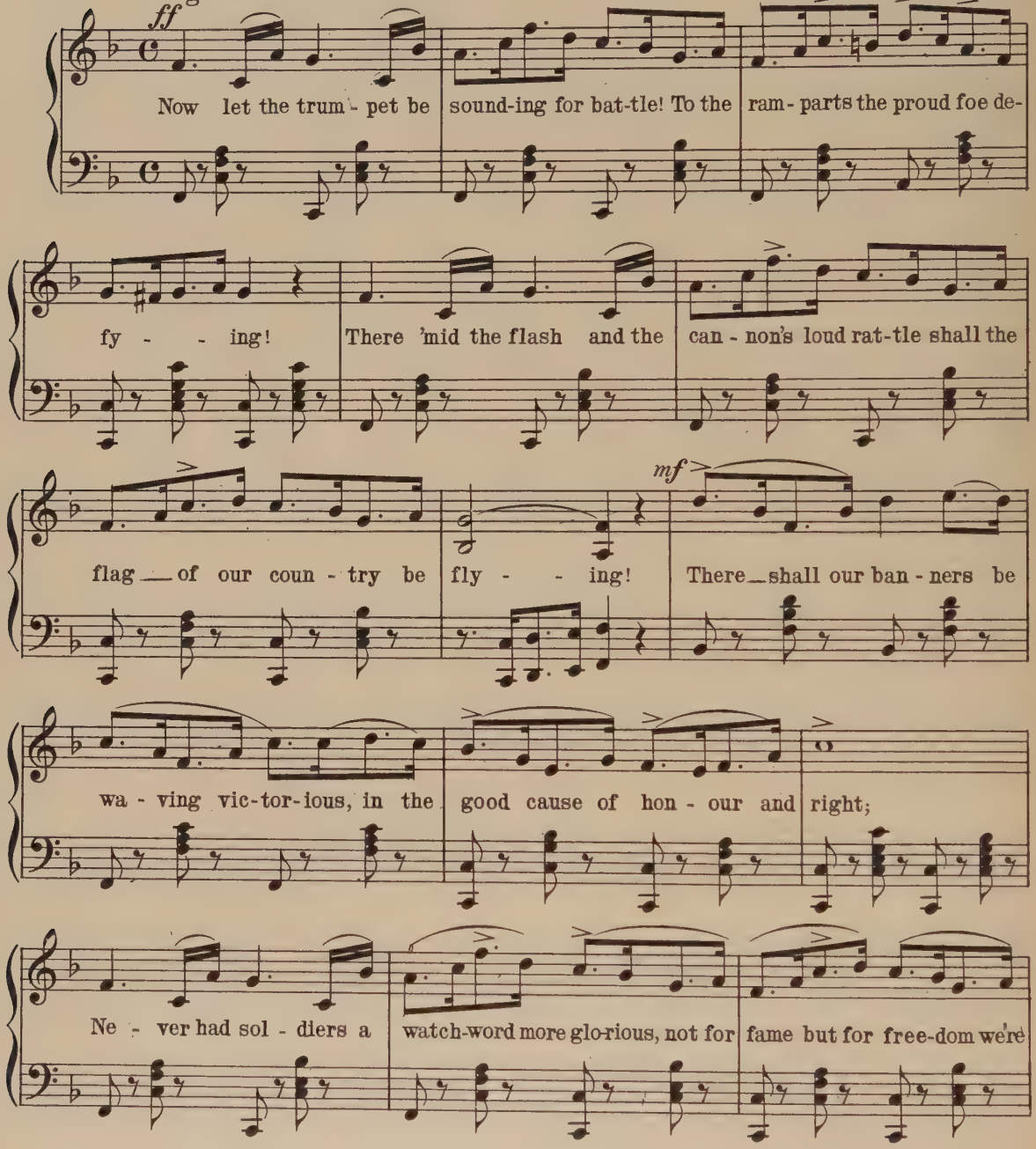
ACT III

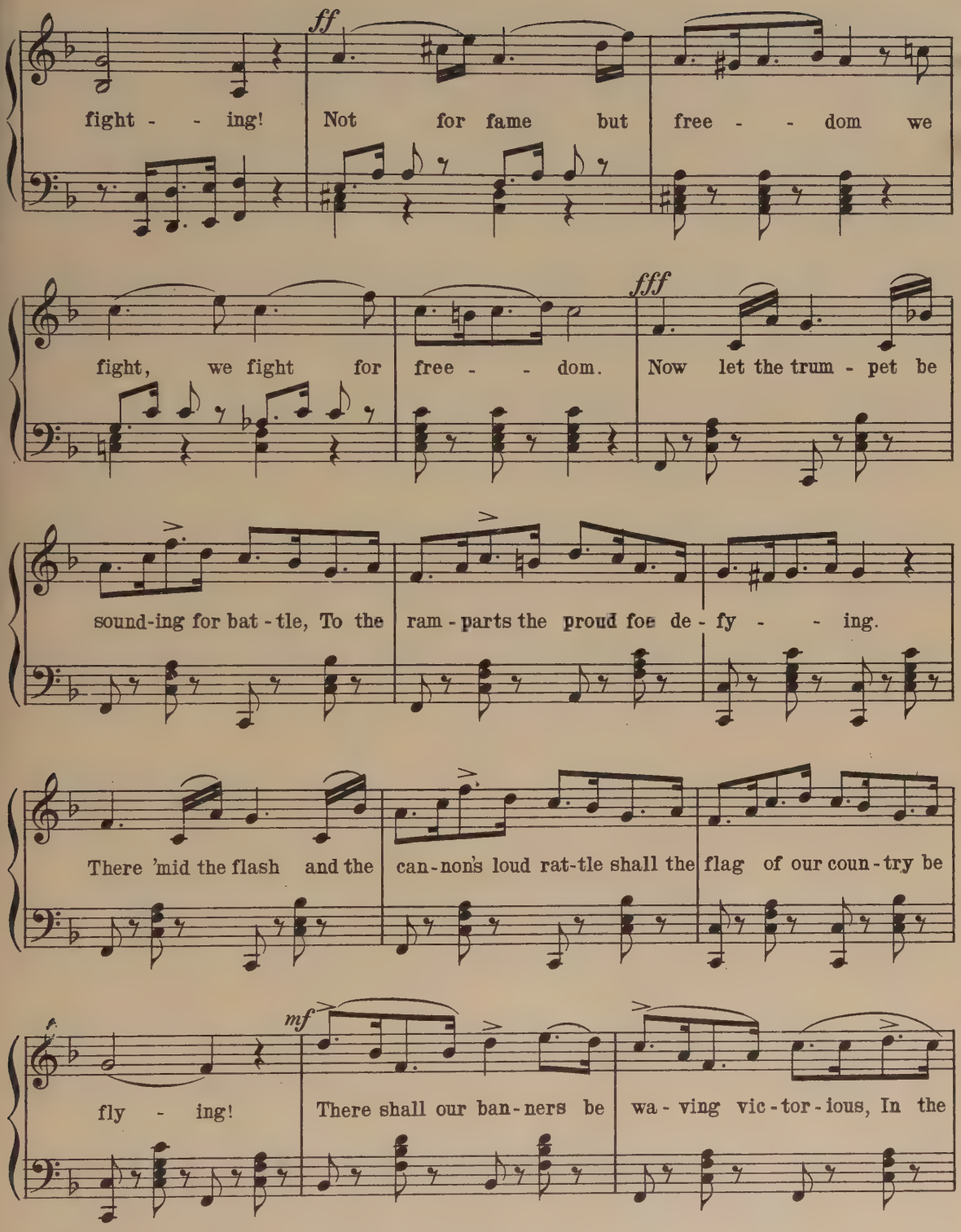
The first part of the act takes place in the camp of the Count di Luna, with the soldiers polishing their weapons and engaged in various pastimes. They finally unite in singing the stirring soldiers' chorus entitled

* Now Let The Trumpet

Allegro moderato e maestoso

Sung by the Soldiers

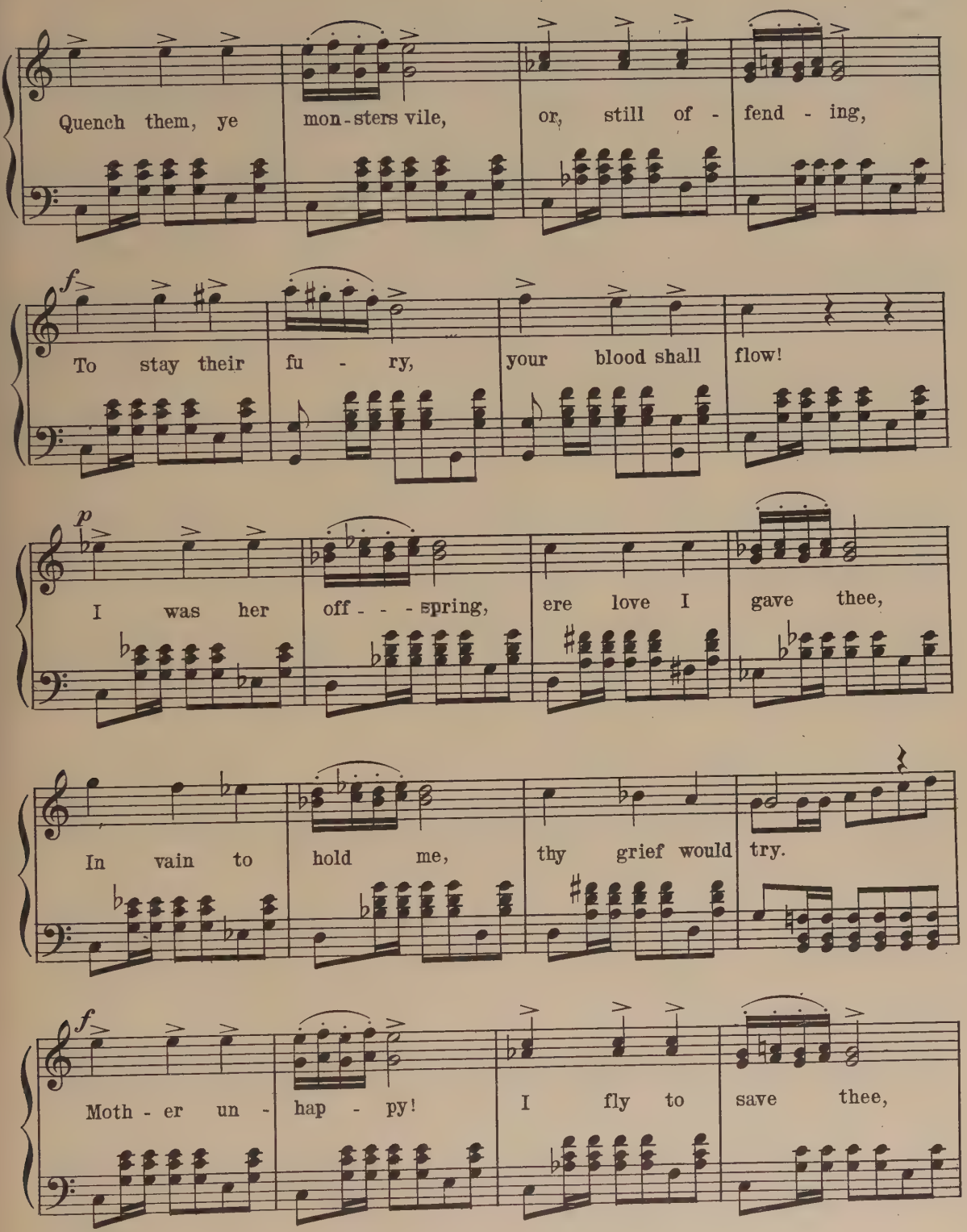

ff
Now let the trum - pet be sound-ing for bat-tle! To the ram - parts the proud foe de-
fy - - ing! There 'mid the flash and the can - non's loud rat-tle shall the
mf
flag of our coun - try be fly - - ing! There shall our ban - ners be
wa - ving vic-tor-ious, in the good cause of hon - our and right;
Ne - ver had sol - diers a watch-word more glo-rious, not for fame but for free-dom we're

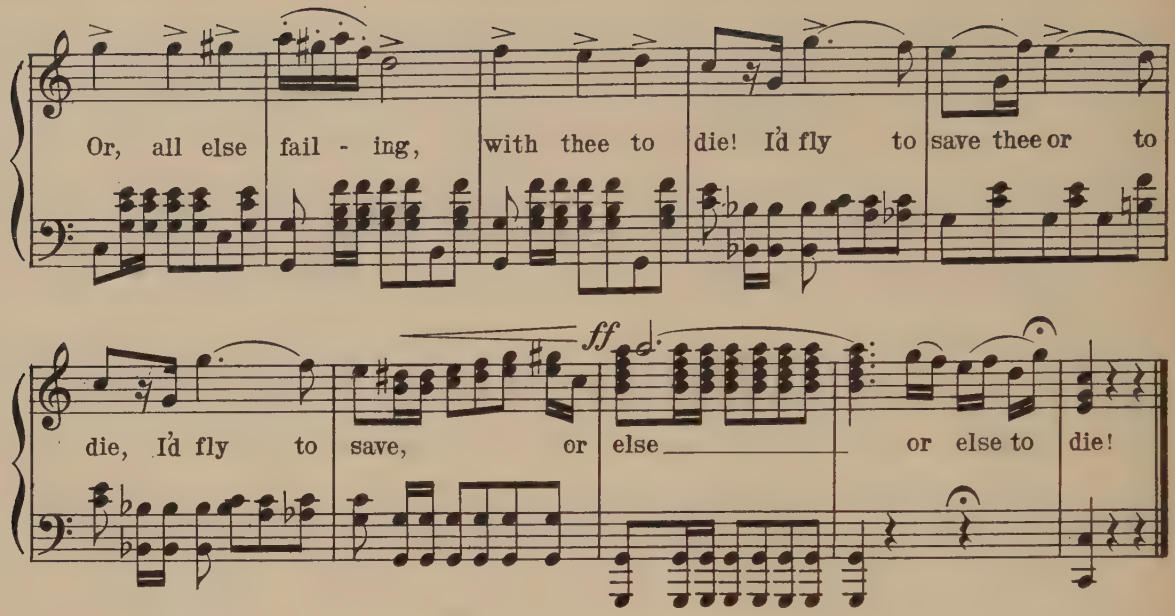

ff
fight - - ing! Not for fame but free - - dom we
fight, we fight for free - - dom. Now let the trum - pet be
fff
sound-ing for bat - tle, To the ram - parts the proud foe de - fy - - ing.
There 'mid the flash and the can-non's loud rat-tle shall the flag of our coun - try be
mf
fly - ing! There shall our ban - ners be wa - ving vic - tor - ious, In the

As the Count di Luna enters, his attendant Ferrando brings in the gipsy Azucena whom they have just captured. While the Count is questioning Azucena, Ferrando recognizes her as the one who stole and supposedly burned the Count's brother. The Count orders her put in chains and becoming frightened, she calls upon the name of Manrico, her son, whereupon the Count, thinking that he can inflict a double blow by killing the mother of his hated rival and the slayer of his own brother, condemns her to the stake.

The scene then changes to a chamber in the fortress of Castellar. Leonora and Manrico are in conversation regarding their approaching marriage, when Manrico is informed that a gipsy woman is about to be burned at the stake in front of the Count di Luna's camp. Rushing to the balcony, he recognizes Azucena and with fiery vehemence sings the celebrated aria

* Of That Dark Scaffold


Quench them, ye mon-sters vile, or, still of - fend - ing,
f
To stay their fu - ry, your blood shall flow!
p
I was her off - - - spring, ere love I gave thee,
In vain to hold me, thy grief would try.
f
Moth - er un - hap - py! I fly to save thee,



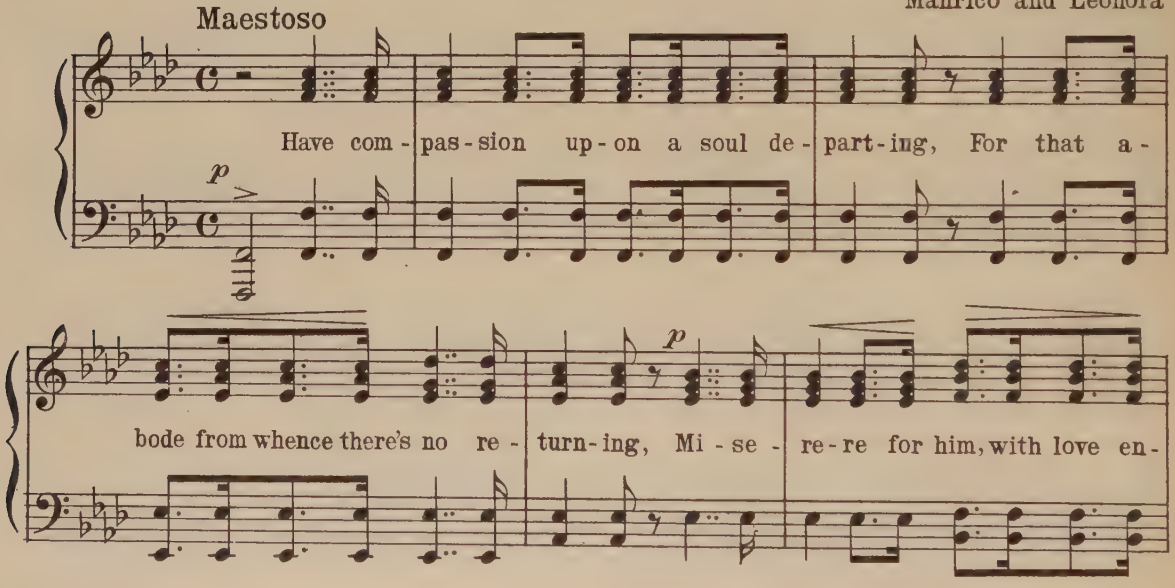
He then collects his forces, and leaving Leonora, goes away to rescue Azucena from the clutches of the Count; but fortune is against him, and his forces are not only repulsed, but he himself is taken prisoner by the Count.

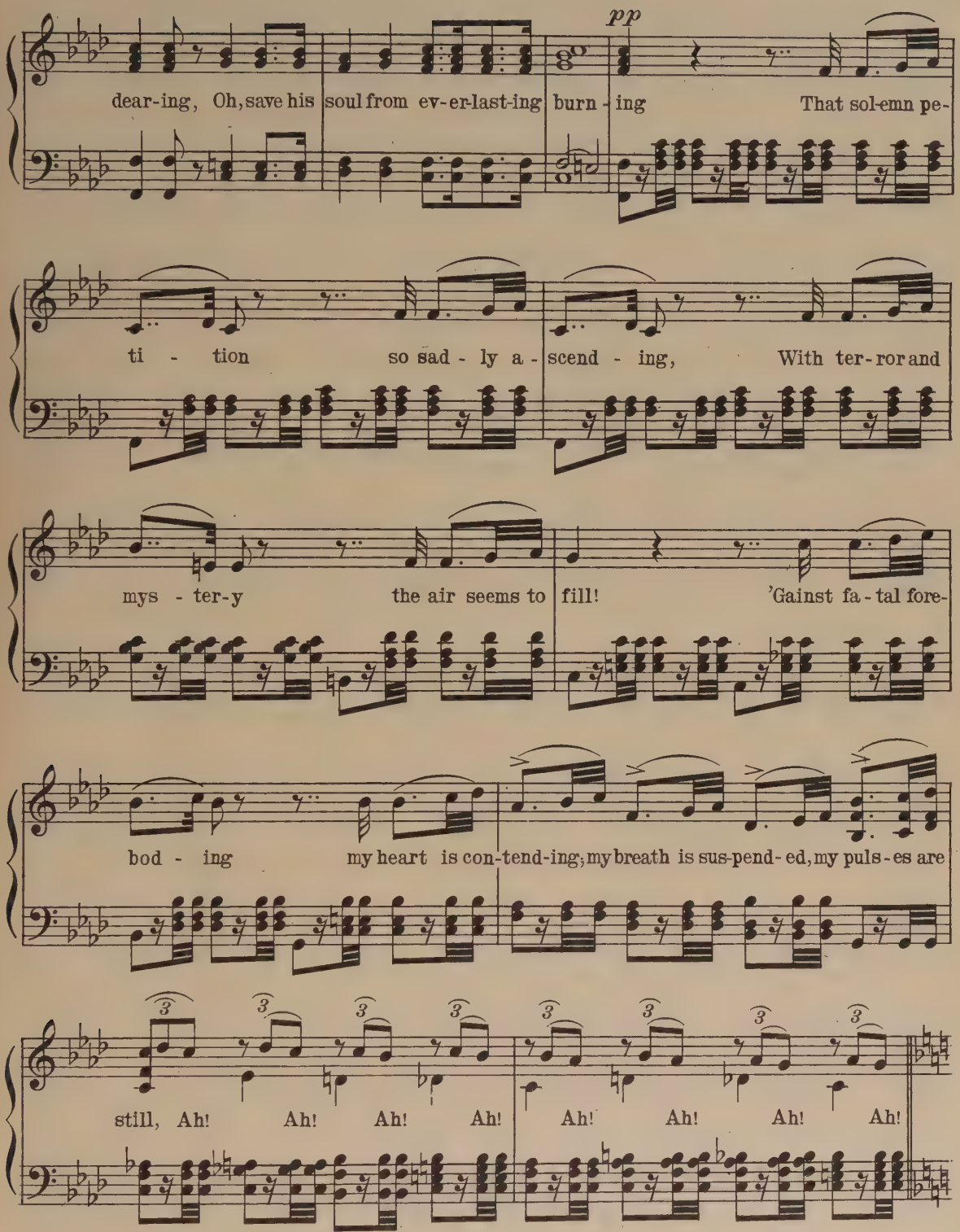
ACT IV

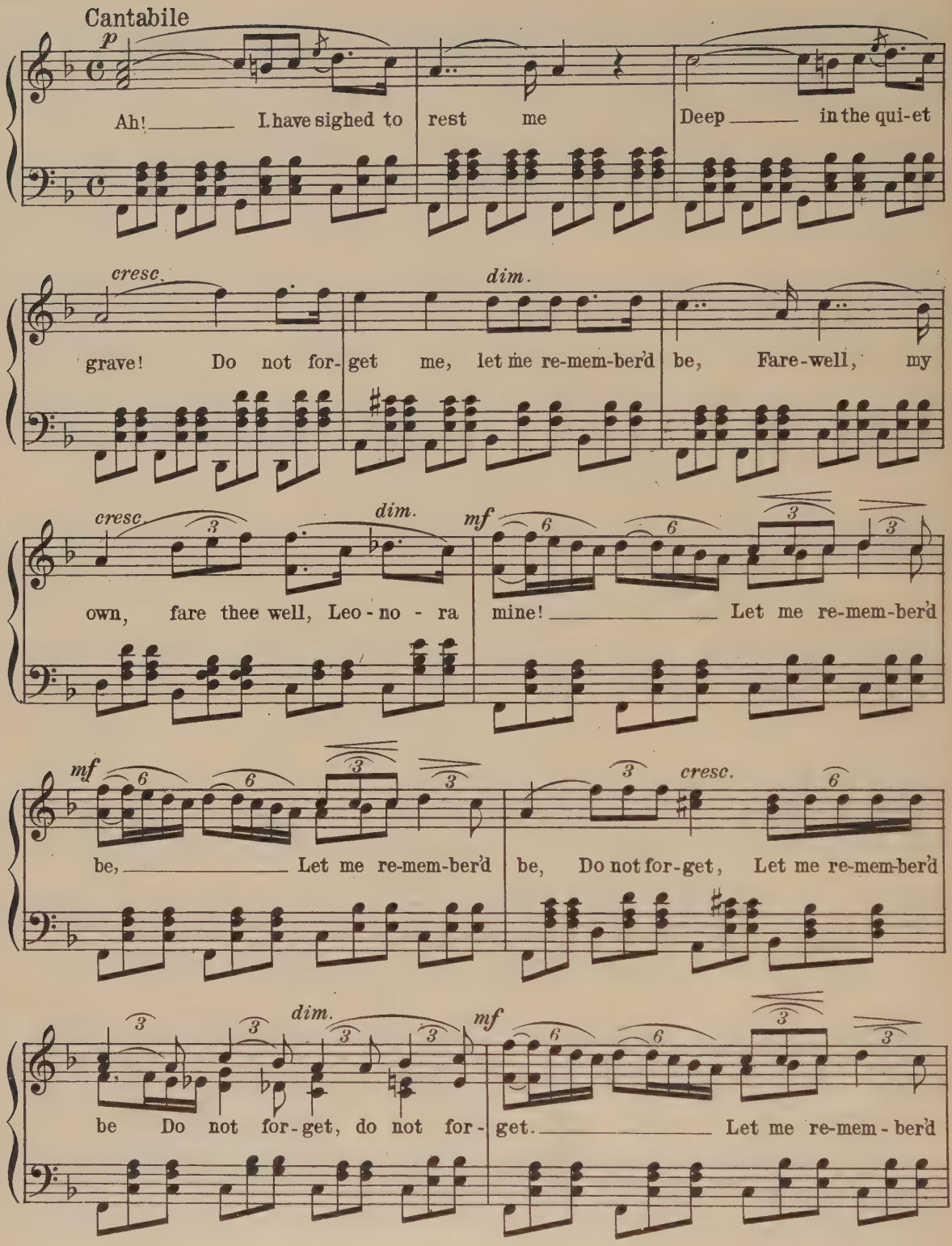
The first scene of the last act takes place in the Imperial Palace where Manrico is in prison in a tower, the window of which is secured by iron bars. The night is dark and cloudy as Leonora enters guided by Manrico's trusty attendant. As she meditates on the sadness of her lot, she hears the nuns intoning, in ghastly anticipation of Manrico's death, the

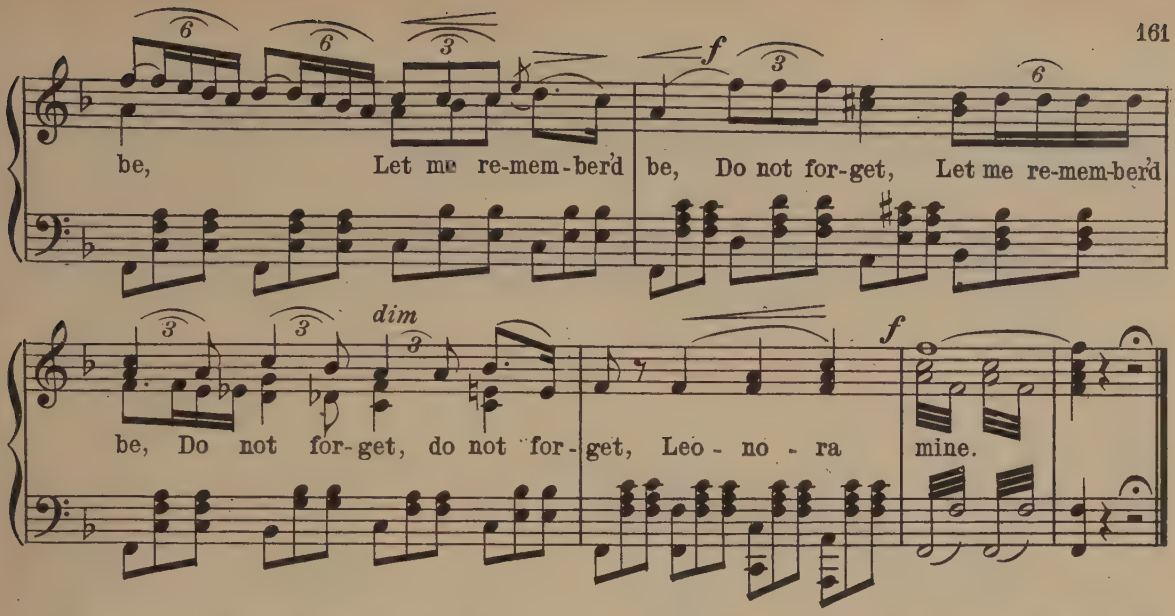
* Miserere

Sung by the Chorus
Manrico and Leonora


Maestoso
Have com - pas - sion up - on a soul de - part - ing, For that a -
p
bode from whence there's no re - turn - ing, Mi - se - re - re for him, with love en -


pp
dear-ing, Oh, save his soul from ev-er-last-ing burn - ing That sol-emn pe-
ti - tion so sad - ly a - scend - ing, With ter-ror and
mys - ter-y the air seems to fill! 'Gainst fa - tal fore-
bod - ing my heart is con-tend-ing; my breath is sus-pend-ed, my puls-es are
still, Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah!


Cantabile
p
Ah! I have sighed to rest me Deep in the qui-et
cresc.
dim.
grave! Do not for-get me, let me re-mem-ber'd be, Fare-well, my
cresc.
dim.
mf
own, fare thee well, Leo-no-ra mine! Let me re-mem-ber'd
mf
cresc.
be, Let me re-mem-ber'd be, Do not for-get, Let me re-mem-ber'd
dim.
mf
be Do not for-get, do not for-get. Let me re-mem-ber'd

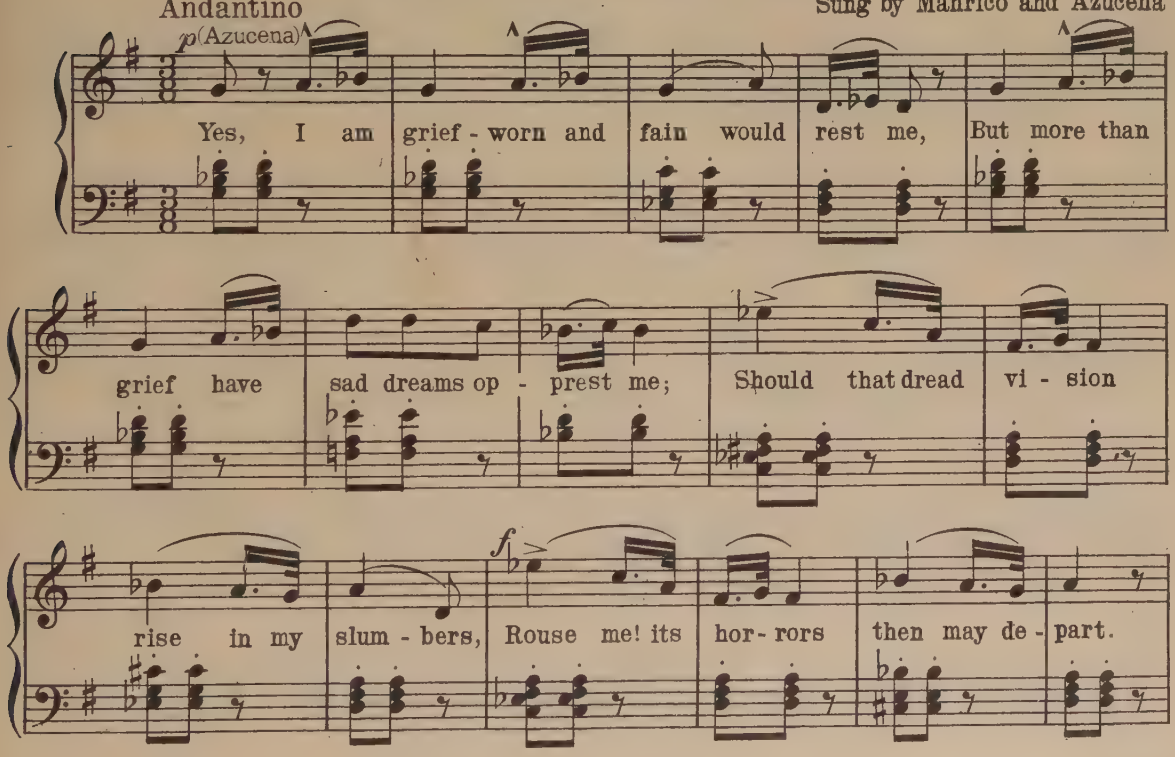


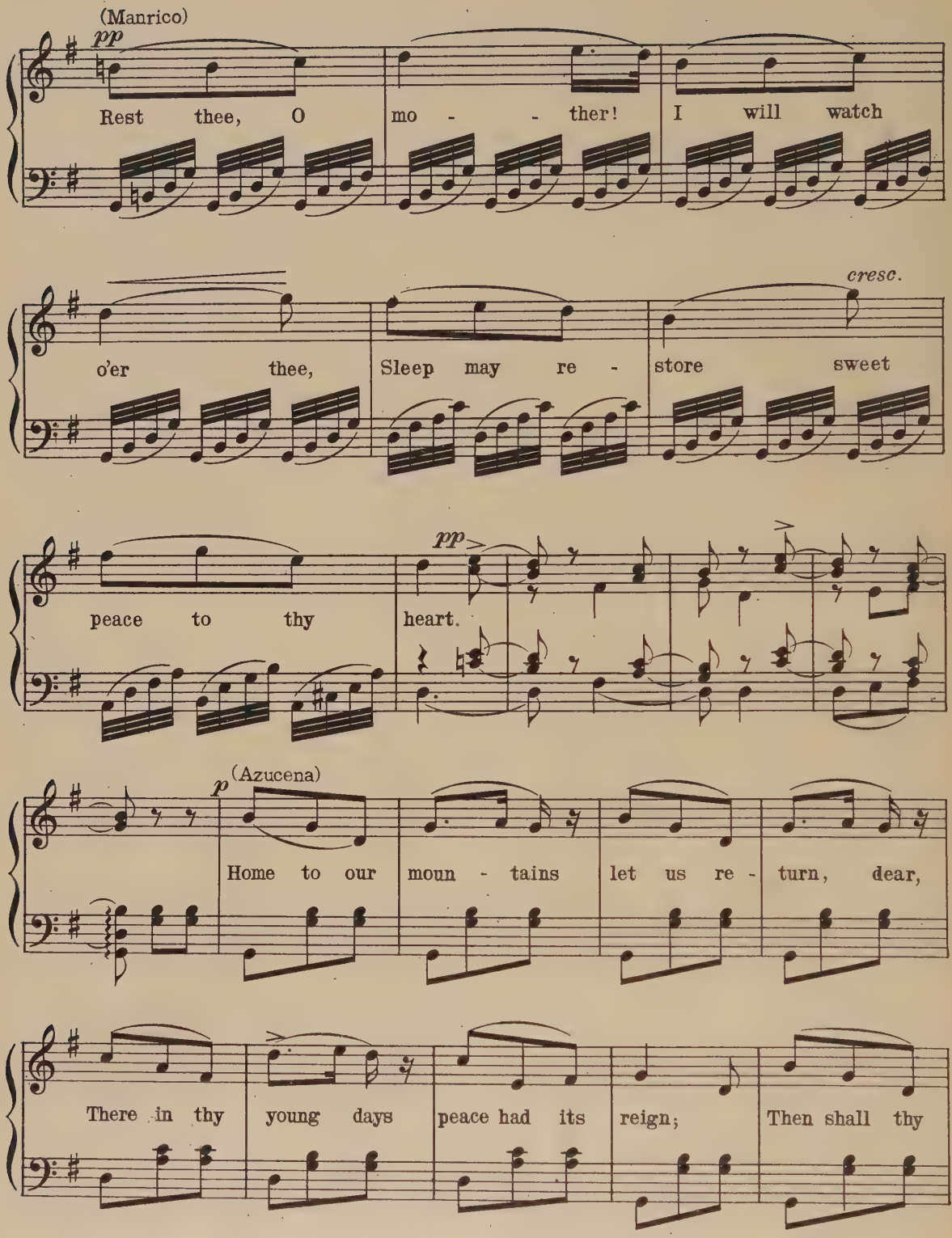
The Count di Luna then enters, giving his followers instructions to behead Manrico at daybreak and burn the mother at the stake. Leonora, who has decided to sacrifice herself by offering to marry the Count if he will agree to spare Manrico, makes herself known to him and secures his promise to free Manrico.

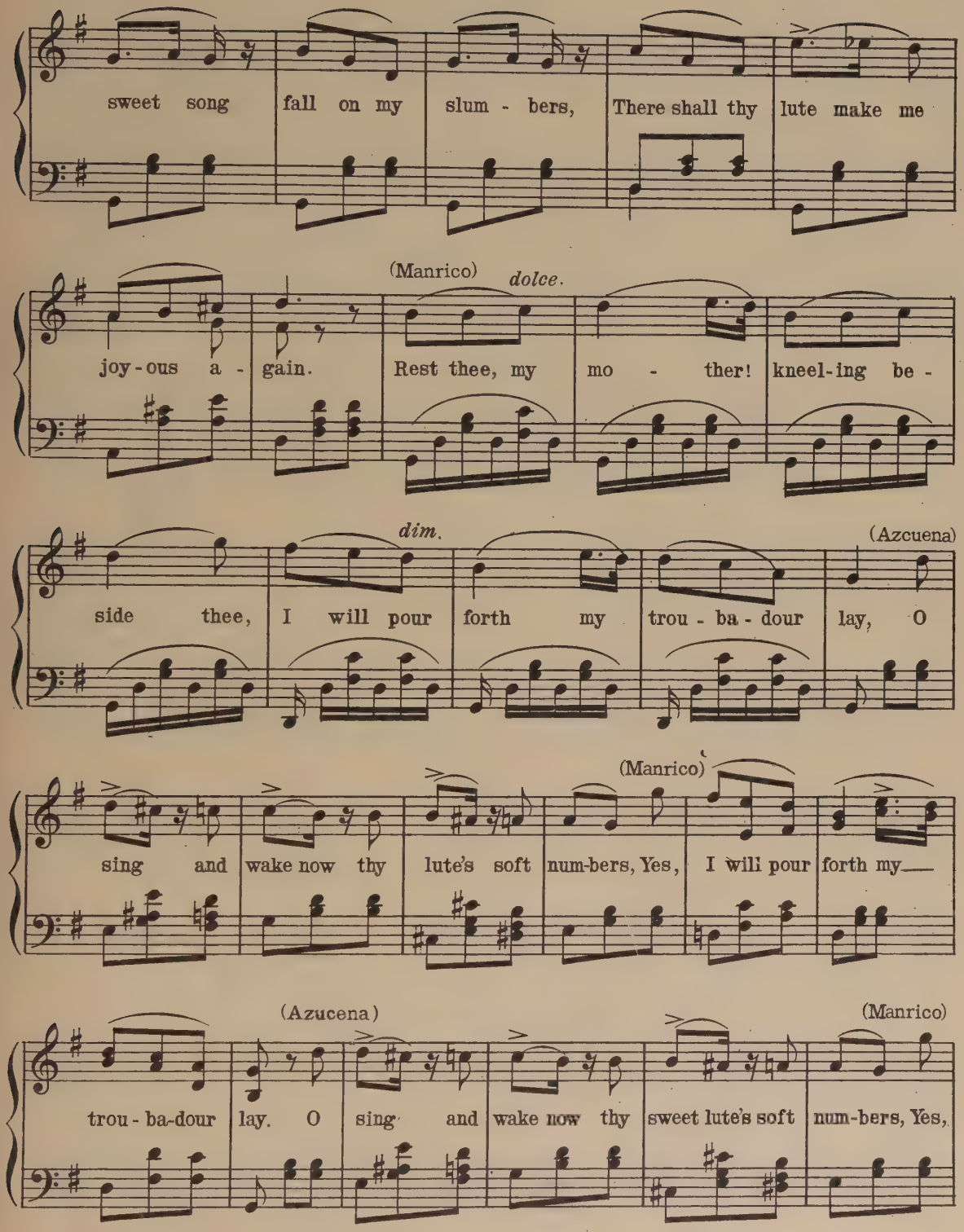
The scene then changes to the dungeon where Manrico and Azucena are confined. The gipsy is gradually dying and she sees many visions which culminate in the beautiful duet entitled

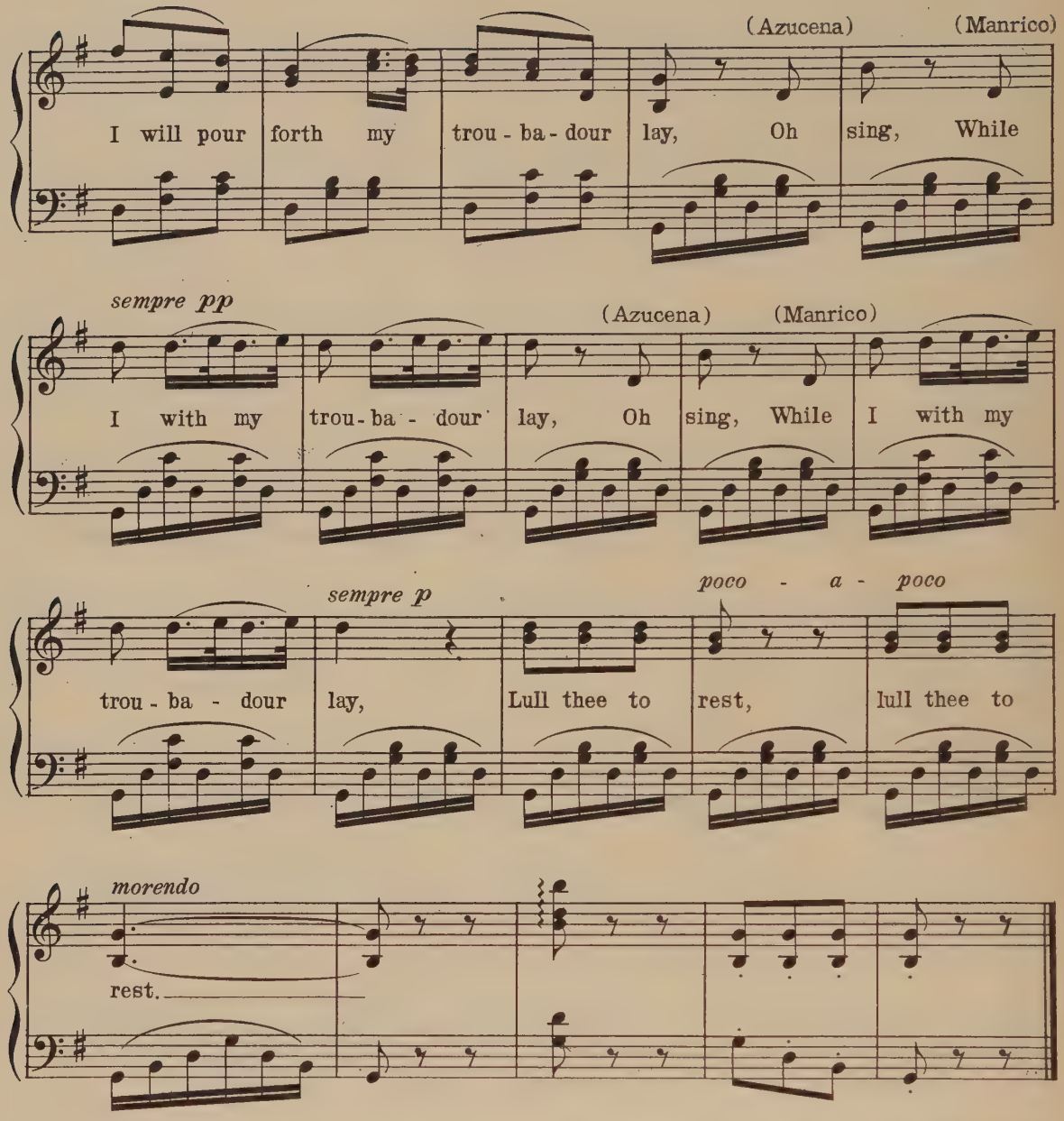
* Home to our Mountains

Andantino — Sung by Manrico and Azucena


p (Azucena)
Yes, I am grief - worn and fain would rest me, But more than
grief have sad dreams op - prest me; Should that dread vi - sion
f
rise in my slum - bers, Rouse me! its hor - rors then may de - part.

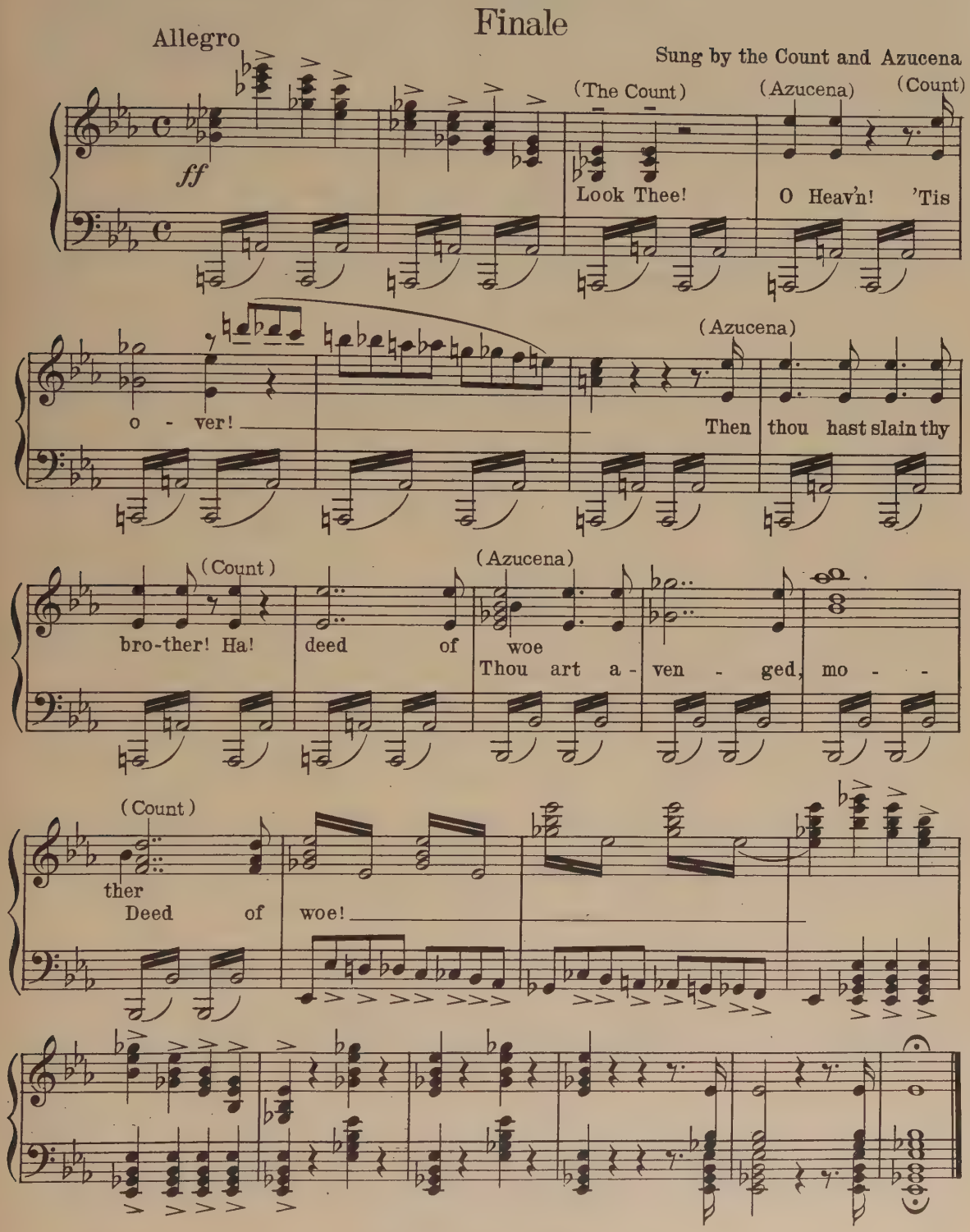

(Manrico)
pp
Rest thee, O mo - - ther! I will watch
o'er thee, Sleep may re - store sweet
cresc.
peace to thy heart.
pp
(Azucena)
p
Home to our moun - tains let us re - turn, dear,
There in thy young days peace had its reign; Then shall thy


sweet song fall on my slum - bers, There shall thy lute make me
(Manrico) dolce.
joy - ous a - gain. Rest thee, my mo - ther! kneel-ing be -
dim.
(Azcuena)
side thee, I will pour forth my trou - ba - dour lay, O
(Manrico)
sing and wake now thy lute's soft num-bers, Yes, I will pour forth my
(Azucena)
(Manrico)
trou - ba-dour lay. O sing and wake now thy sweet lute's soft num-bers, Yes,


(Azucena)
(Manrico)
I will pour forth my trou - ba - dour lay, Oh sing, While
sempre pp
(Azucena)
(Manrico)
I with my trou - ba - dour lay, Oh sing, While I with my
sempre p
poco - a - poco
trou - ba - dour lay, Lull thee to rest, lull thee to
morendo
rest.

In the meantime, Leonora, in order to escape being made the bride of the Count di Luna, even although assuring Manrico's life being spared, has taken poison from a ring on her finger. She is greeted with great joy by Manrico as she enters the dungeon, but he at first misunderstands when she tells him that she has secured his freedom at the expense of her own and bitterly upbraids her. Finally, as she falls dying from the poison, he realizes the great sacrifice that she has made. At this moment the Count enters and realizing that Leonora has deceived him, he orders Manrico executed at once. As the execution is taking place, Azucena wakens out of the lethargy into which she has fallen and asks for her son. The Count tells her that he has been delivered to his death and drags her to the window, bidding her look and see that all is over. The

climax is then worked out in the closing music of the opera:



END OF THE OPERA.

THE TALES OF HOFFMAN

Libretto by Jules Barbier — Music by Jacques Offenbach

ACT I

CHARACTERS

HOFFMAN, a young poet — A CHORUS OF
LUTHER, an innkeeper — YOUNG STUDENTS

The scene is laid in a German inn

The first act is really a prologue, showing Hoffman, a young poet, at Luther's tavern drinking and carousing with a group of boon companions. They ask him for a song and he starts to sing a very merry one, but in the middle of it, he wanders off into the praise of a beautiful woman. When they accuse him of being in love, he tells them that such pleasures are no more destined for him and agrees to relate the history of his three love affairs.

The first of these he relates in

ACT II

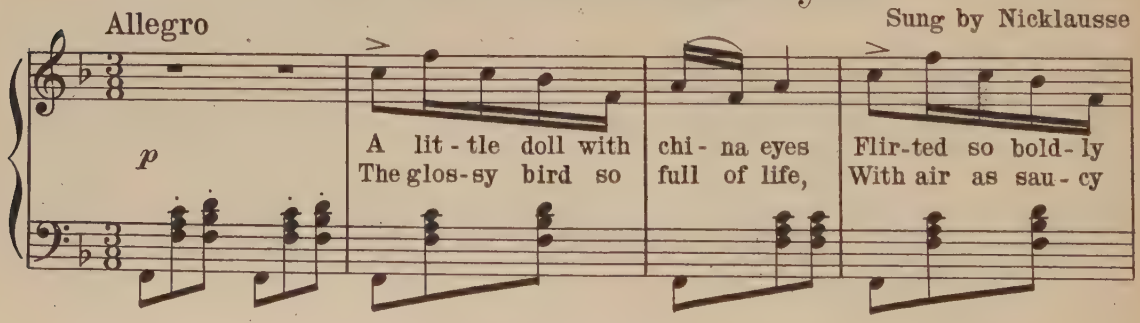
CHARACTERS

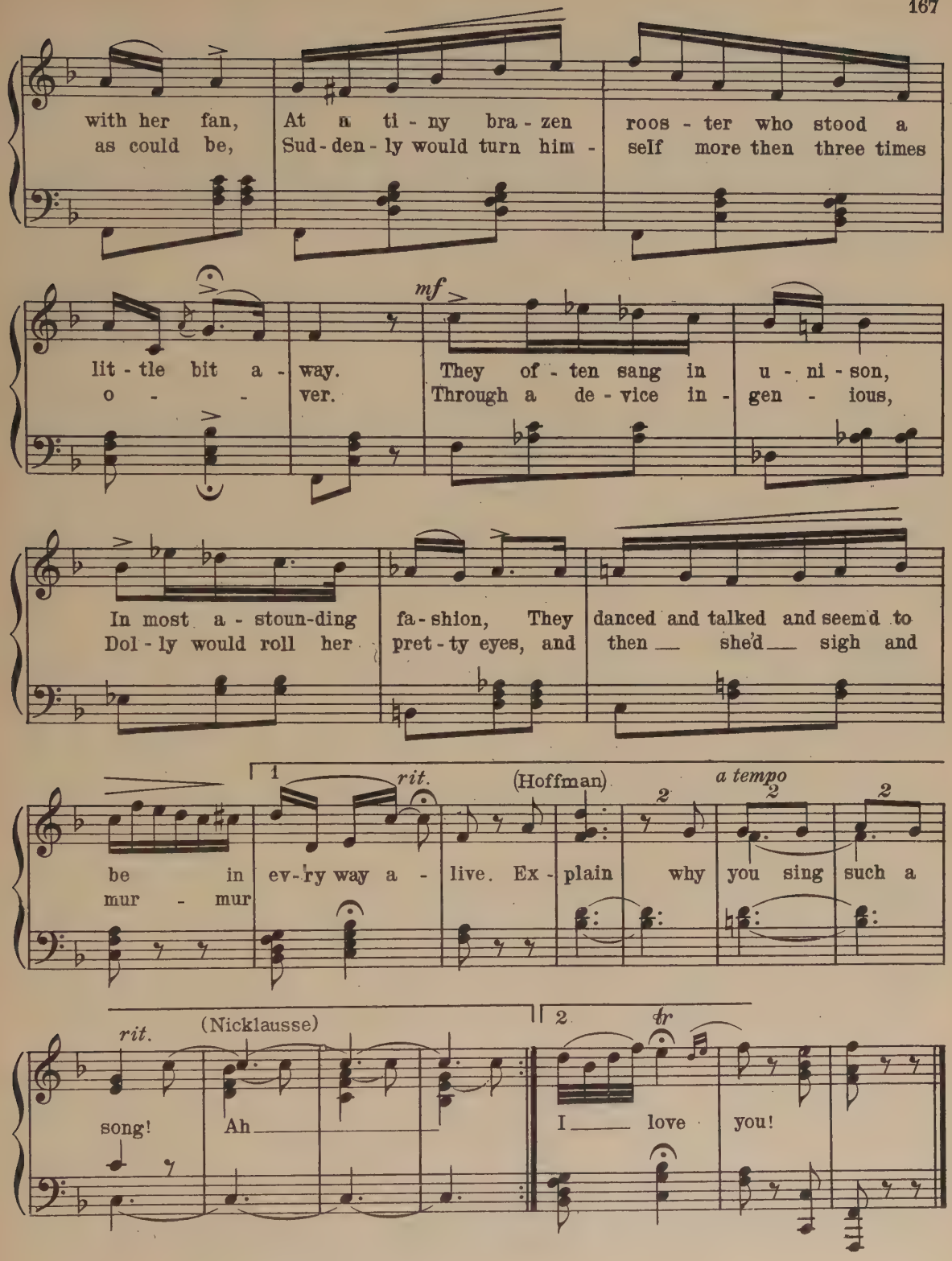
HOFFMAN, a young poet — SPALANZANI, a scientist
NICKLAUSSE, his friend — OLYMPIA, his daughter
DR. COPPELIUS

The scene is laid in Spalanzani's drawing-room

As the curtain goes up, Hoffman is seen expressing his devotion for the lovely Olympia, daughter of the scientist Spalanzani. He is joined by his friend Nicklausse, who asks if Olympia knows that he loves her. Upon his saying that she does not, he suggests that Hoffman serenade her and when Hoffman tells him that Monsieur Spalanzani doesn't like music, he sings a little ditty entitled

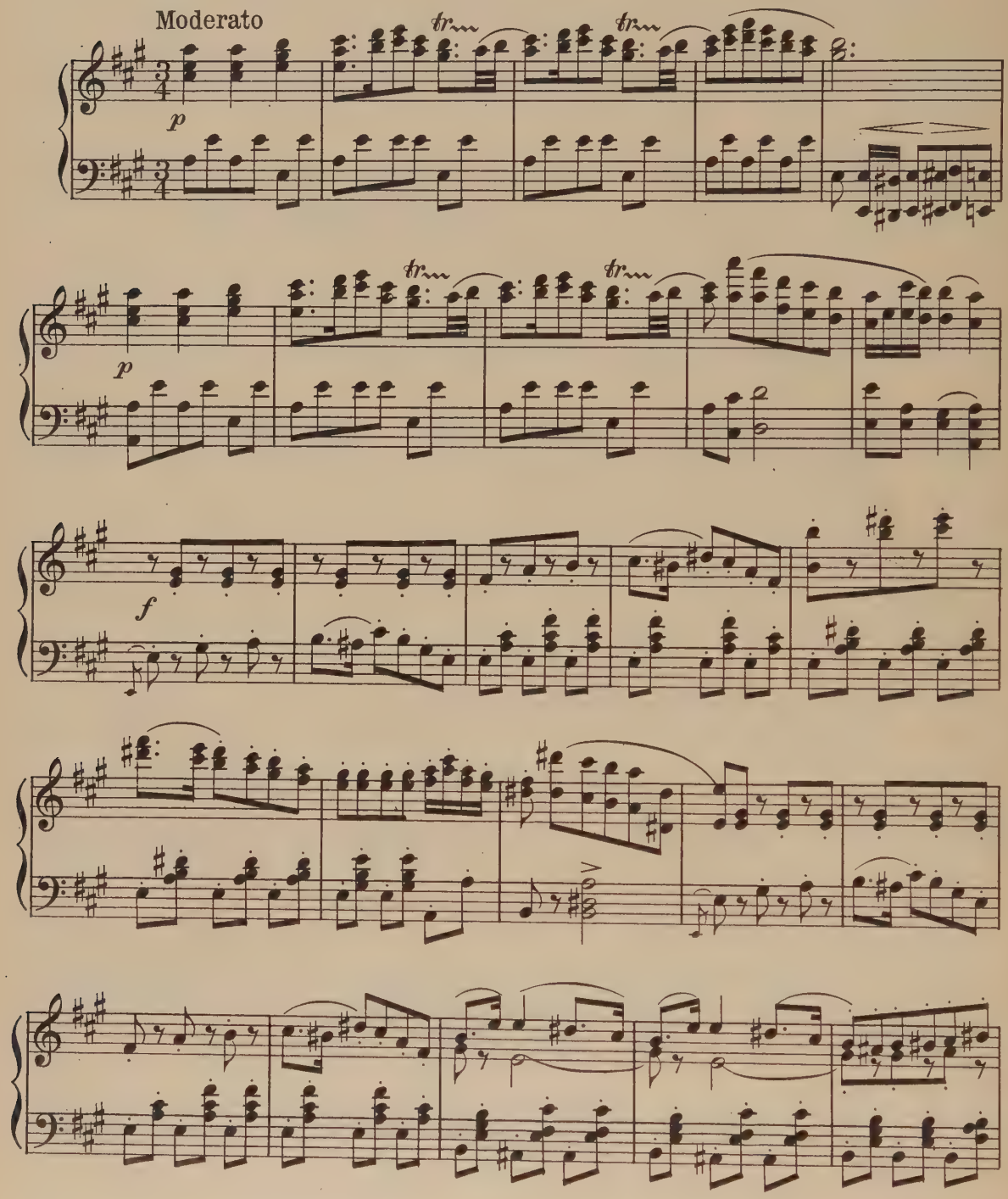
A Little Doll With China Eyes

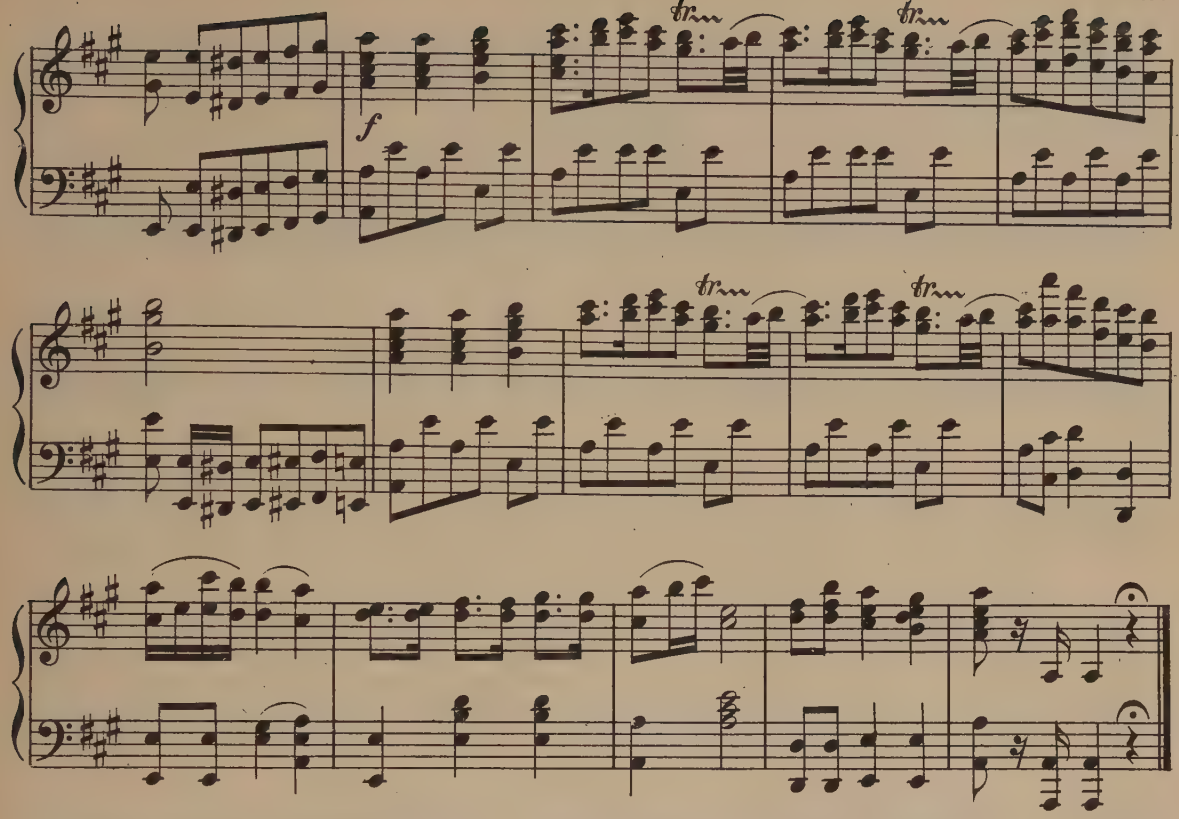

Allegro
Sung by Nicklausse
p
A lit - tle doll with chi - na eyes Flir-ted so bold - ly
The glos-sy bird so full of life, With air as sau - cy


with her fan, as could be,
At a ti - ny bra - zen roos - ter who stood a
Sud - den - ly would turn him - self more then three times
lit - tle bit a - o - - way. ver.
mf
They of - ten sang in u - ni - son,
Through a de - vice in - gen - ious,
In most a - stoun-ding fa - shion, They danced and talked and seem'd to
Dol - ly would roll her pret - ty eyes, and then she'd sigh and
1
rit.
(Hoffman)
2
a tempo
be in mur - mur
ev - ry way a - live. Ex - plain why you sing such a
rit.
(Nicklausse)
2
tr
song!
Ah
I love you!

In the meantime, Monsieur Spalanzani's friends and neighbors have gathered and as they walk about his richly furnished drawing-room, they sing and dance the charming

*Minuet

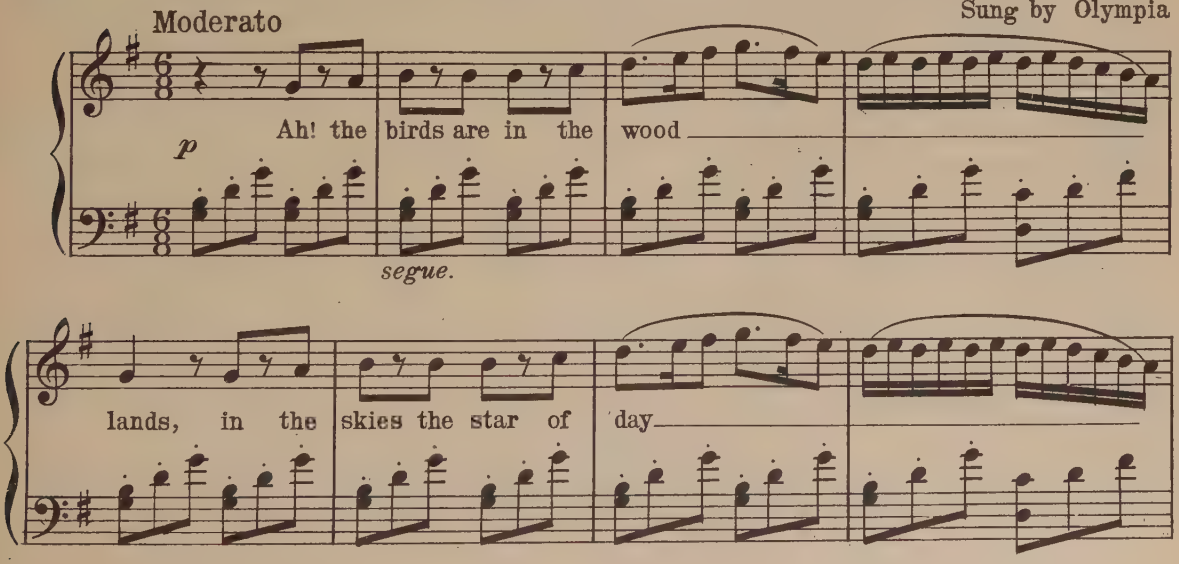


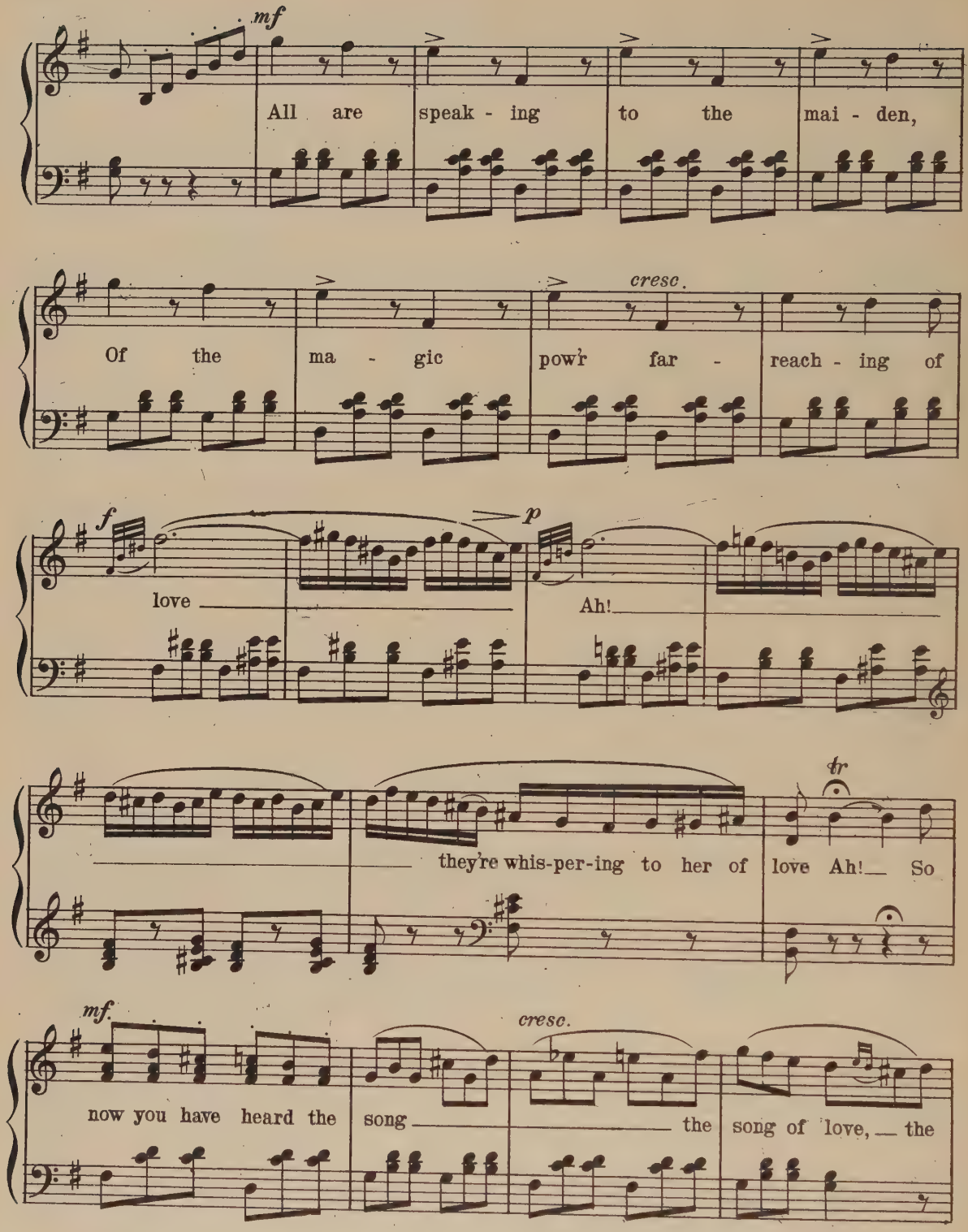


Spalanzani enters, bearing his daughter Olympia on his arm and the guests all admire her to the utmost degree, including the infatuated Hoffman. Finally at the request of the company, Olympia, accompanying herself upon the harp, sings the song

*Ah! The Birds Are In The Wood

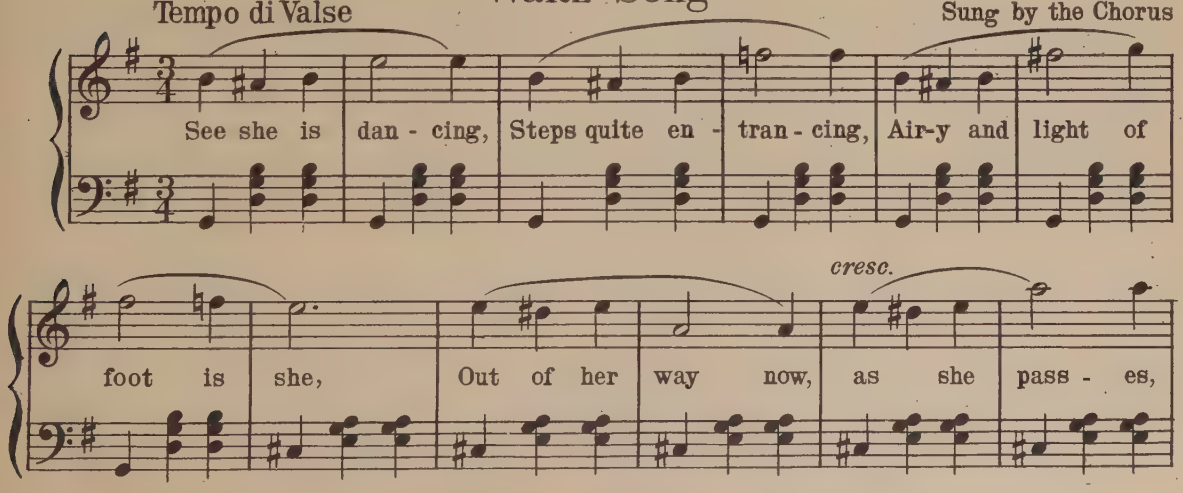
Sung by Olympia

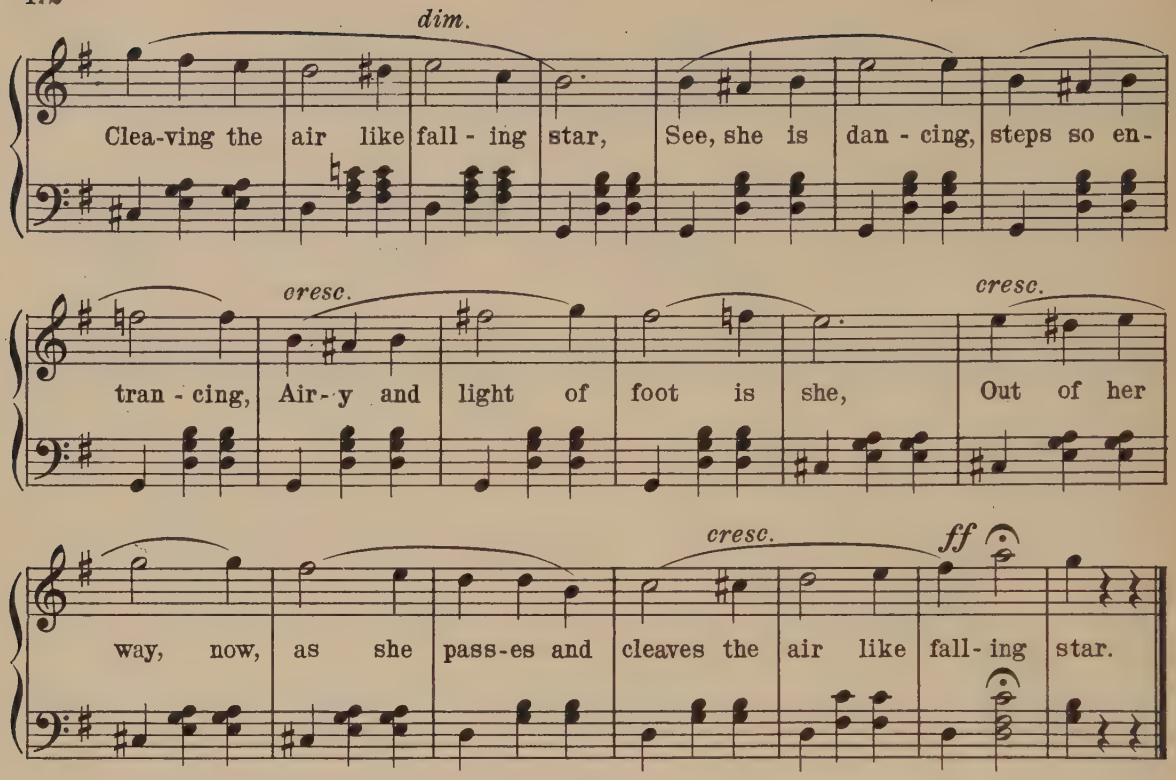



mf
All are speak - ing to the mai - den,
Of the ma - gic powr far - cresc. reach - ing of
f
love
p
Ah!
they're whis-per-ing to her of love Ah! So
tr
mf.
now you have heard the song
cresc.
the song of love, the

The assembled guests and Spalanzani then go out to enjoy themselves in the dining-room and Hoffman is left alone with Olympia. He asks her various questions with passionate ardor and she replies invariably with the word "Yes" whenever he happens to touch her upon the shoulder or arm, and when he presses her hand, she walks out of the room. When his friend Nicklausse appears, Hoffman tells him that he has won Olympia's love. Just at this moment a Dr. Coppelius enters, claiming that Spalanzani has swindled him, and as Nicklausse and Hoffman have gone out for the moment, he slips into Olympia's room. The guests return and as Hoffman and Olympia join in a waltz, the guests sing the charming

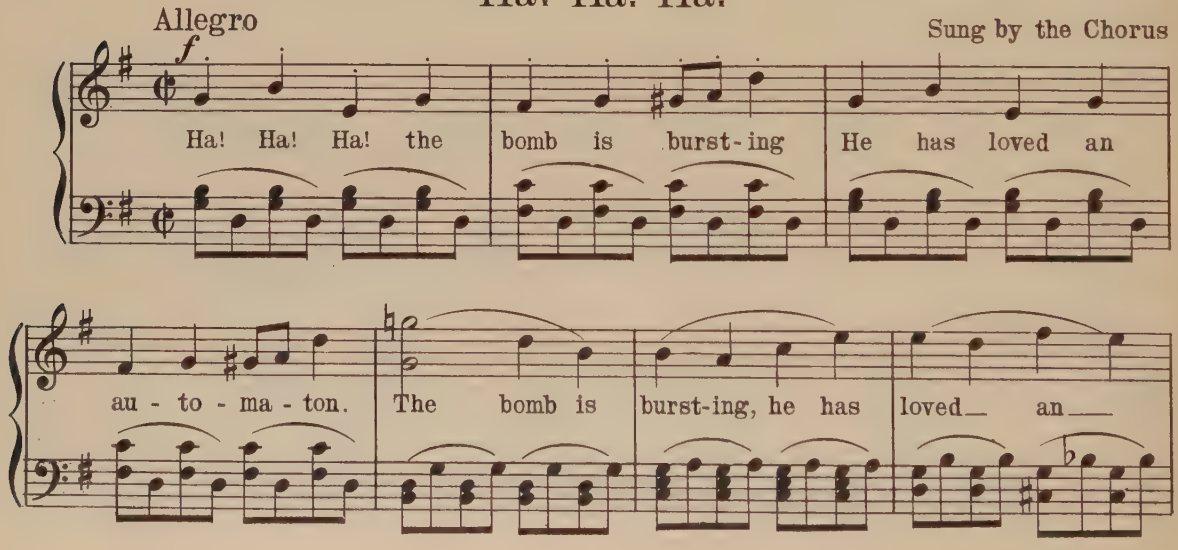
* Waltz Song


Tempo di Valse
Sung by the Chorus
See she is dan - cing, Steps quite en - tran - cing, Air-y and light of
foot is she, Out of her way now, as she pass - es,
cresc.


dim.
Clea-ving the air like fall - ing star, See, she is dan - cing, steps so en-
cresc.
cresc.
tran - cing, Air- y and light of foot is she, Out of her
cresc.
ff
way, now, as she pass-es and cleaves the air like fall- ing star.

Olympia waltzes so steadily that Hoffman is well-nigh exhausted as Spalanzani touches her on the shoulder, and she stops suddenly. Spalanzani's attendant leads Olympia into her room, from which there is heard after a few moments a sound of something breaking. The attendant rushes in terror-stricken and tells Spalanzani that Dr. Coppelius, in revenge for his wrongs has smashed Olympia, thus disclosing the fact that she was only an automatic doll. Hoffman is naturally very much disgusted at this disclosure and falls dejectedly into an arm-chair, as the guests mock him in the closing chorus

Ha! Ha! Ha!



ACT III

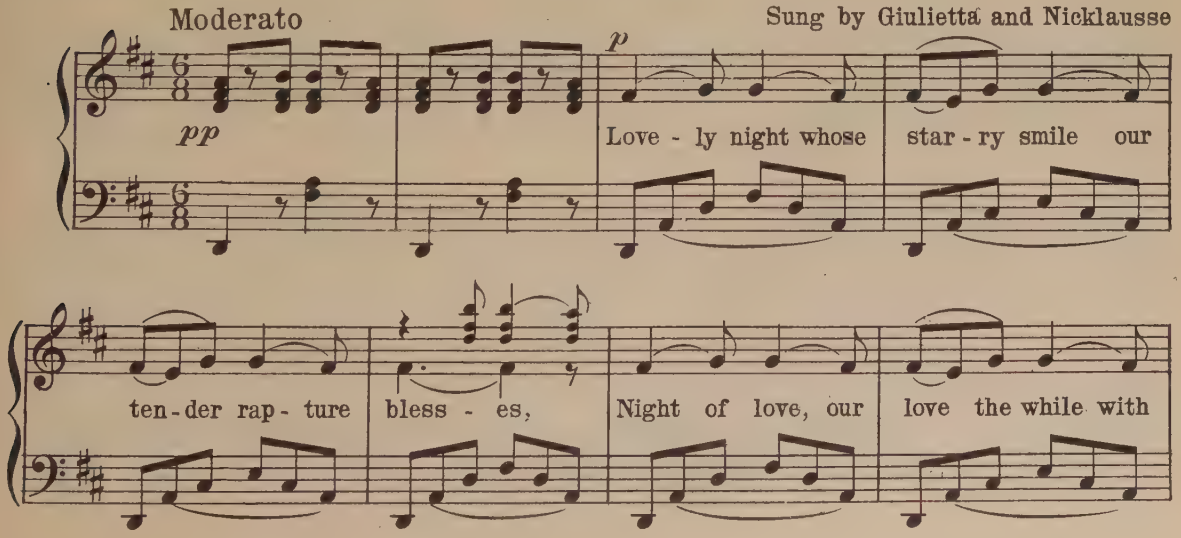
CHARACTERS

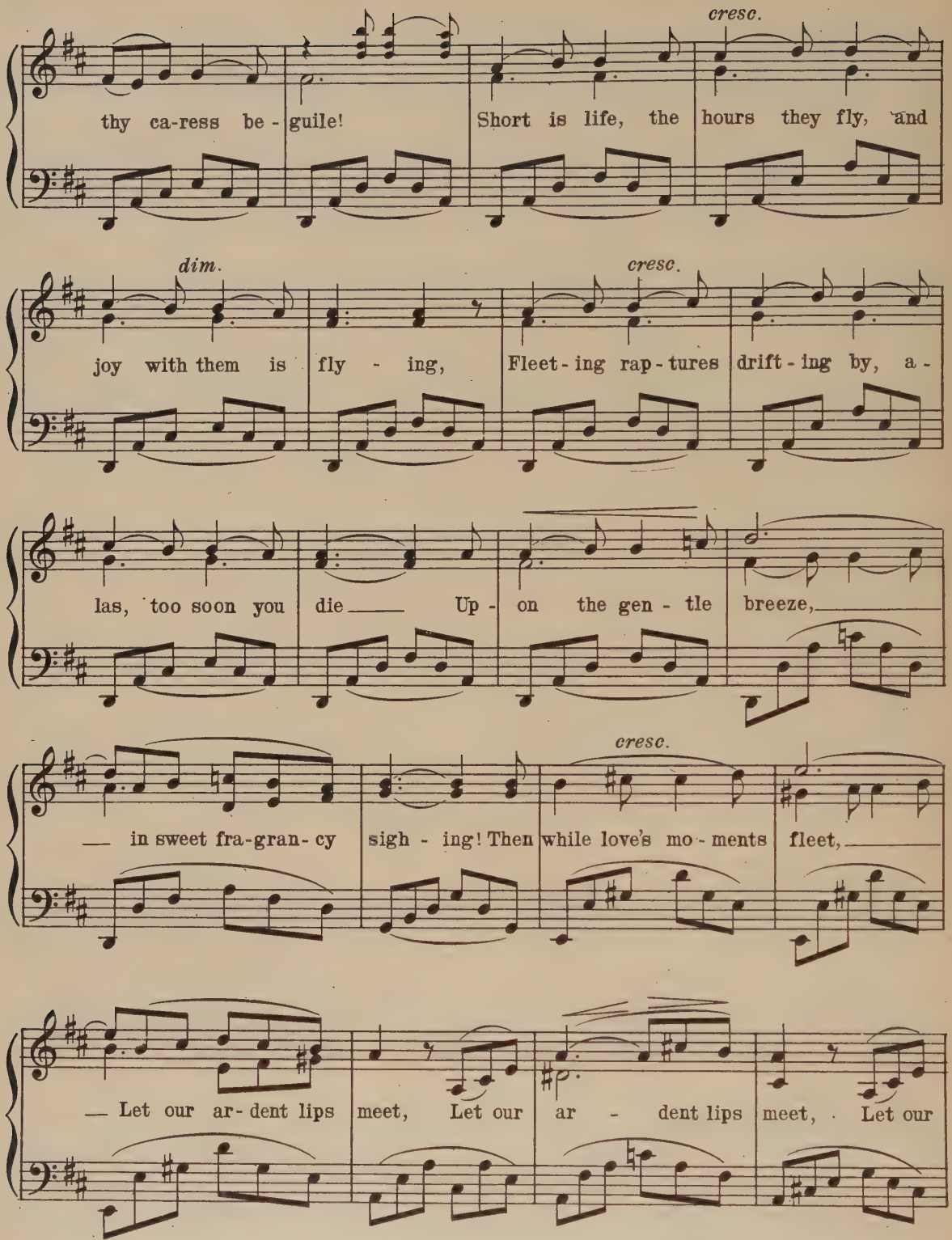
HOFFMAN, a young poet — GIULIETTA, A Venetian lady
NICKLAUSSE, his friend — SCHLEMIL, Giulietta's lover
DAPERTUTTO, a Venetian

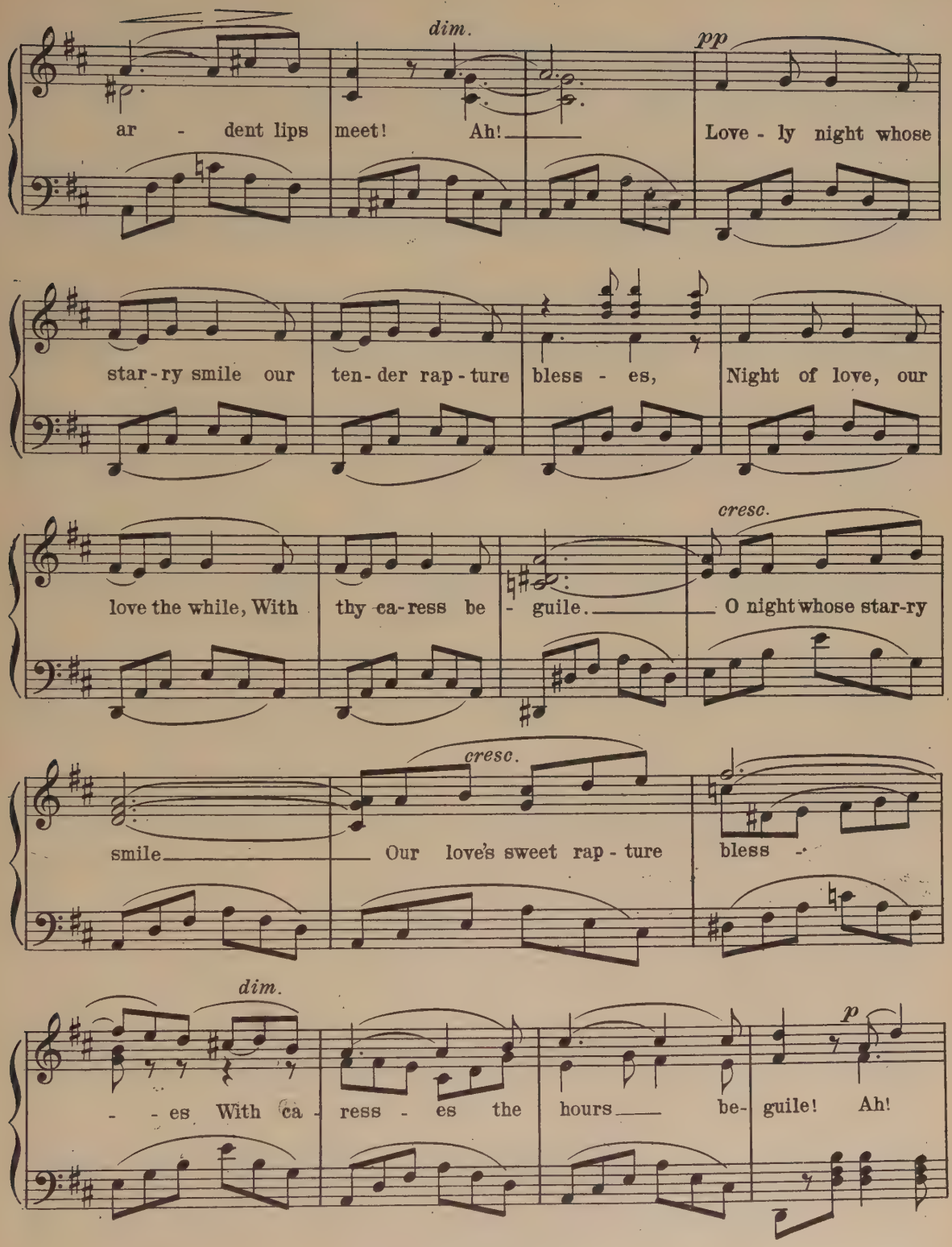
The scene is laid in a Venetian palace near the Grand Canal.

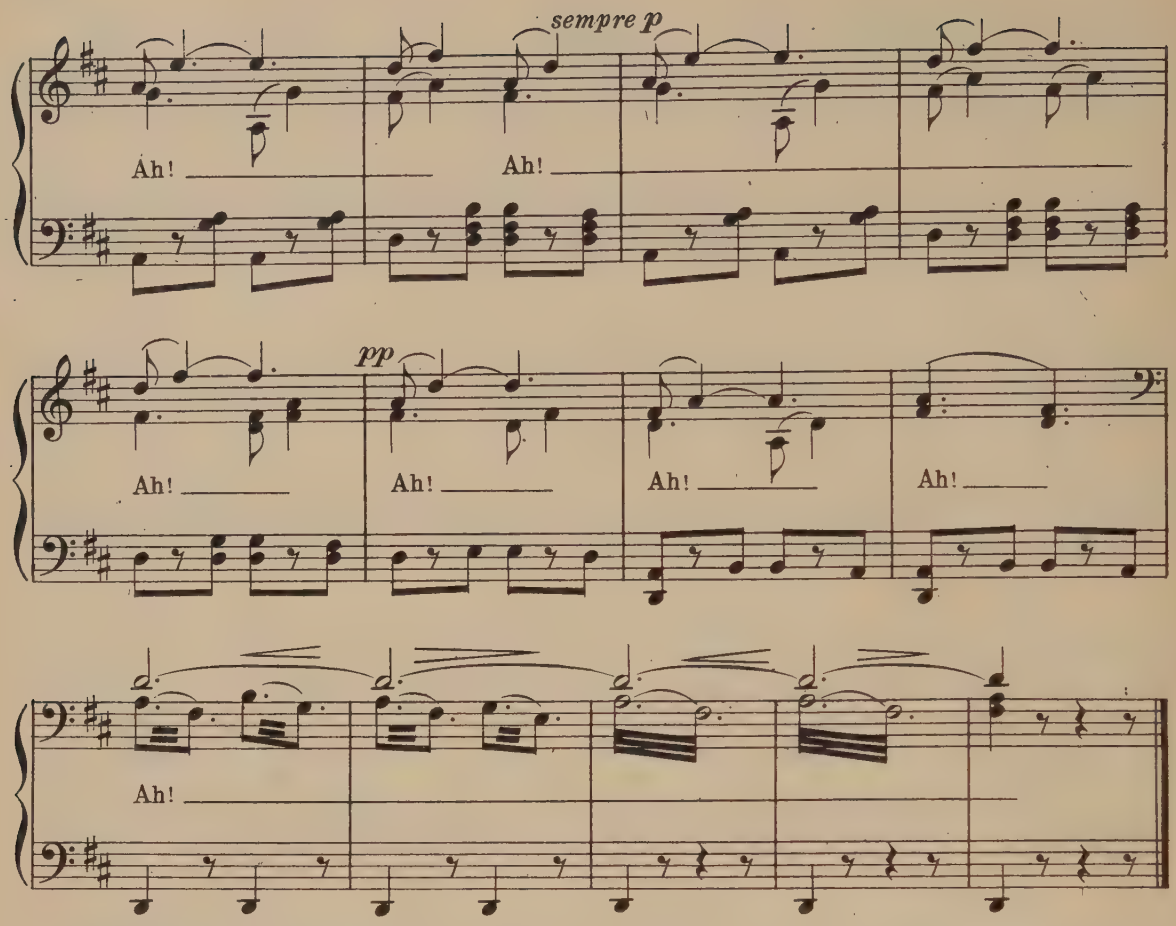
As the curtain goes up, the guests of Giulietta are reclining around the balcony on cushions, while she and Nicklausse are singing the beautiful barcarolle entitled

* Lovely Night




cresc.
thy ca-ress be - guile! Short is life, the hours they fly, and
dim.
cresc.
joy with them is fly - ing, Fleet - ing rap - tures drift - ing by, a -
las, too soon you die Up - on the gen - tle breeze,
cresc.
in sweet fra-gran- cy sigh - ing! Then while love's mo - ments fleet,
Let our ar- dent lips meet, Let our ar - dent lips meet, Let our

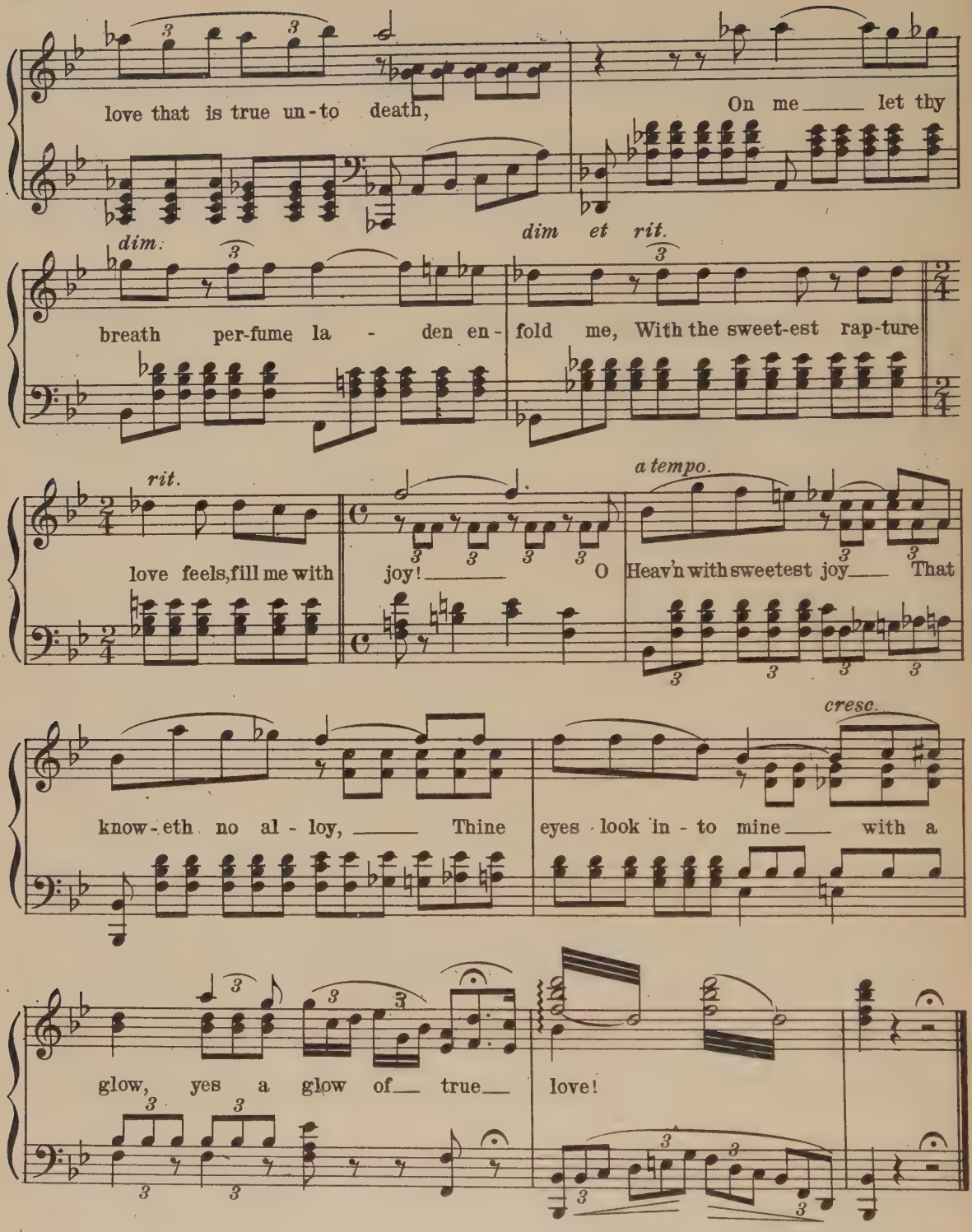

dim.
pp
ar - dent lips meet! Ah!
Love - ly night whose
star - ry smile our ten - der rap - ture bless - es,
Night of love, our
love the while, With thy ca - ress be - guile.
cresc.
O night whose star - ry
cresc.
smile
Our love's sweet rap - ture
bless -
dim.
p
- - es With ca - ress - es the hours
be - guile! Ah!



Schlemil, who is the accepted lover of Giulietta, then enters and becomes extremely jealous when he discovers that Hoffman is now her favorite. Meanwhile, Dapertutto, who is in possession of a magic diamond ring, with which he can induce anyone to do his will, commands Giulietta to bring Hoffman to her feet just as she has cajoled Schlemil. Giulietta thereupon proceeds to let Hoffman know that she loves him, whereupon he is intoxicated with joy and sings the beautiful aria

* O Heav'n With Sweetest Joy

cresc.
dim.
mel - o - dy in - spir'd thy song my heart hath fir'd With
glow of joy and love, my be - ing all is thrilled, and
cresc.
your sweet gaze on me fills all with ec - sta -
Un piu animato
sy. And e'en as the stars up a - bove I am
cresc poco a poco
feel-ing great joy at thy love, The fra-grance of thy breath speaks a


love that is true un-to death,
On me let thy
dim.
dim et rit.
breath per-fume la - den en- fold me, With the sweet-est rap-ture
rit.
a tempo.
love feels, fill me with joy! O Heav'n with sweetest joy That
cresc.
know-eth no al - loy, Thine eyes look in - to mine with a
glow, yes a glow of true love!

Giulietta, seeing that Hoffman is madly in love with her, then tells him that she wishes him to pick a quarrel with Schlemil. Hoffman, only too anxious to please her, immediately challenges Schlemil and wounds

him mortally in the duel which ensues, but when he goes to seek Giulietta and claim his reward, he sees her being borne away in a gondola by another man, both laughing at his predicament. Fortunately his friend Nicklausse is near by and he drags Hoffman away before the arrival of the officers of the law.

ACT IV

CHARACTERS

HOFFMAN, a young poet
NICKLAUSSE, his friend
ANTONIA, Hoffman's betrothed
CRESPEL, her father
DR. MIRACLE, a magician
THE VOICE, a spirit

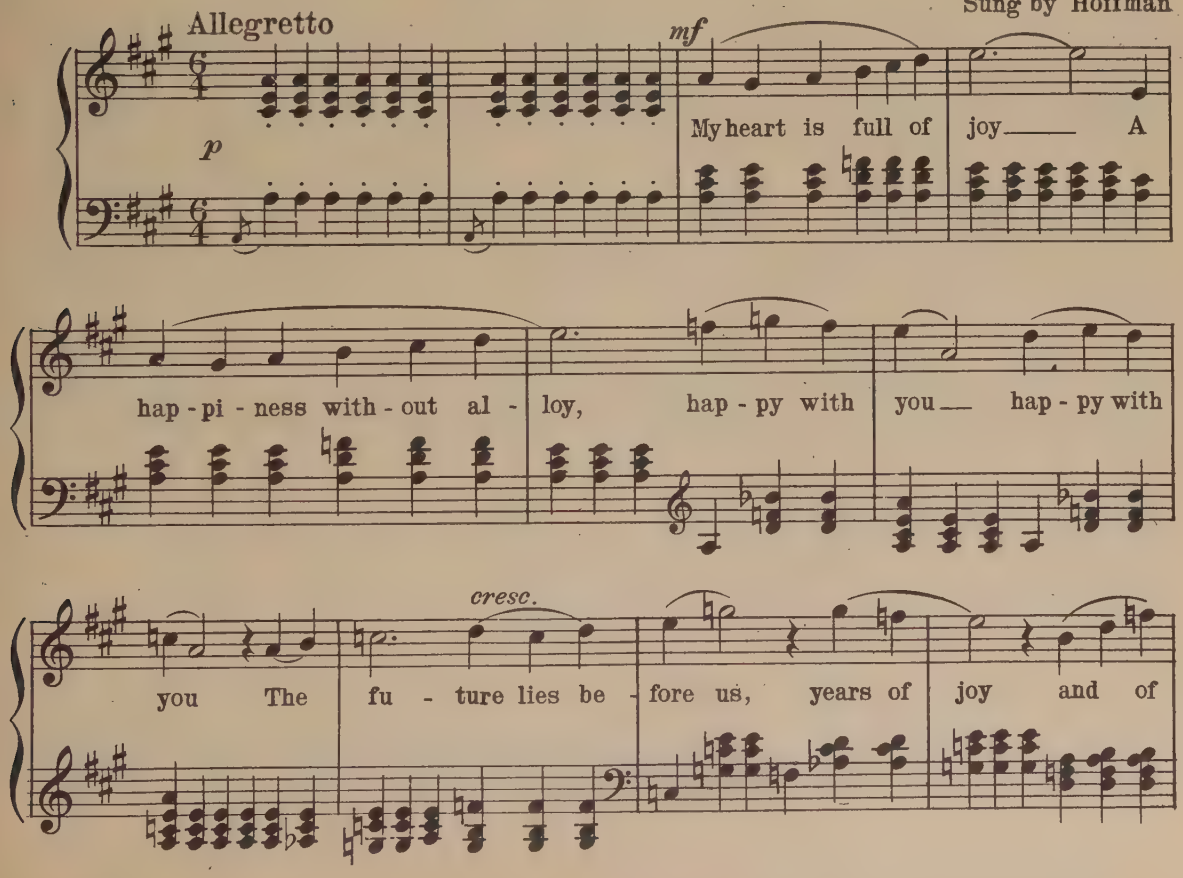
The scene is laid in Munich

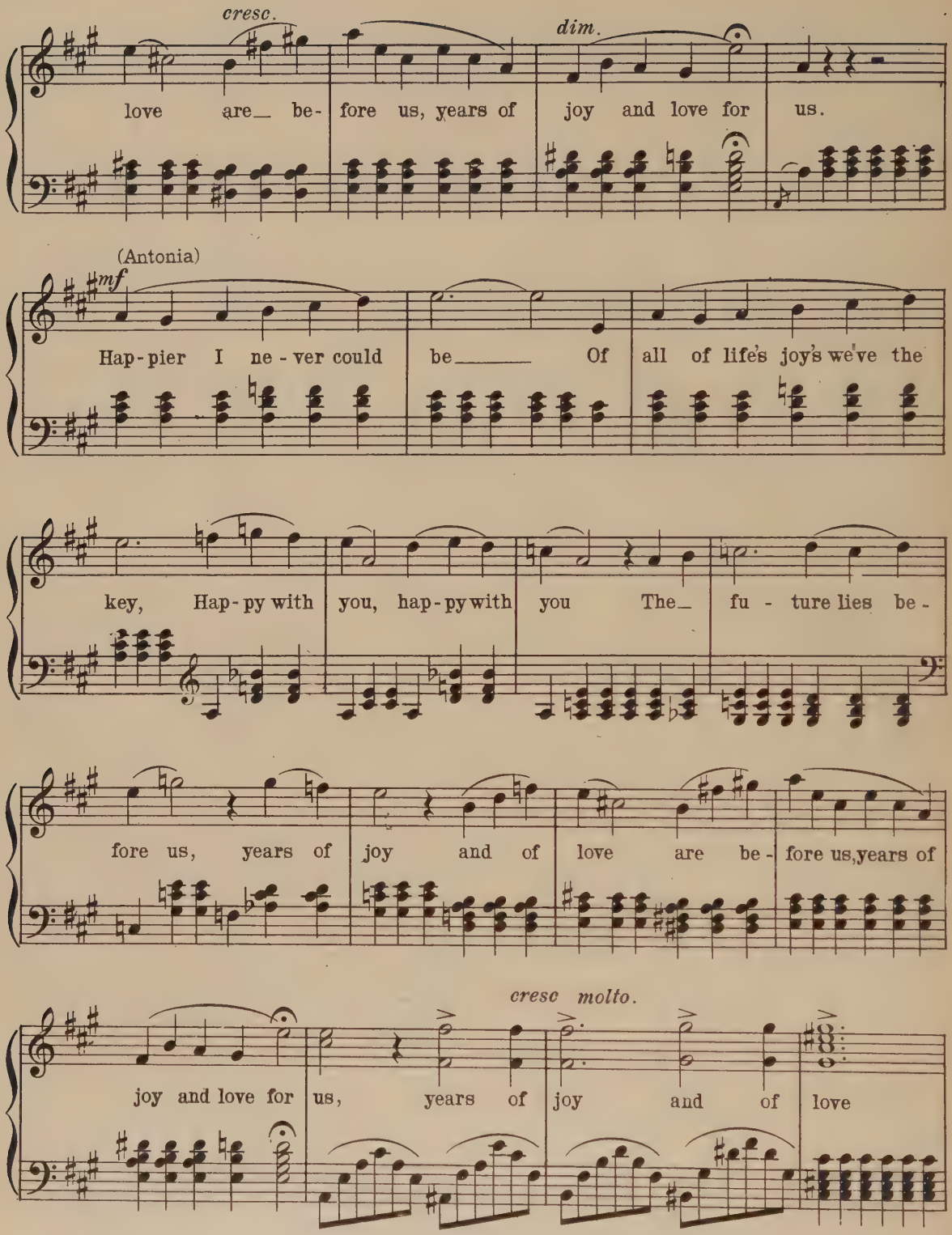
As the curtain goes up Antonia, is seen seated at the piano singing a beautiful love song. Her father enters, and knowing that Antonia's mother died of consumption, pleads with her to give up singing entirely, as he is fearful that it will effect her lungs and that she will share her mother's fate.

Hoffman then enters with his friend Nicklausse, but when Antonia comes in and the lovers indulge in a delighted greeting, Nicklausse sees that he is one too many and goes away, whereupon Hoffman sings the beautiful song

My Heart Is Full Of Joy

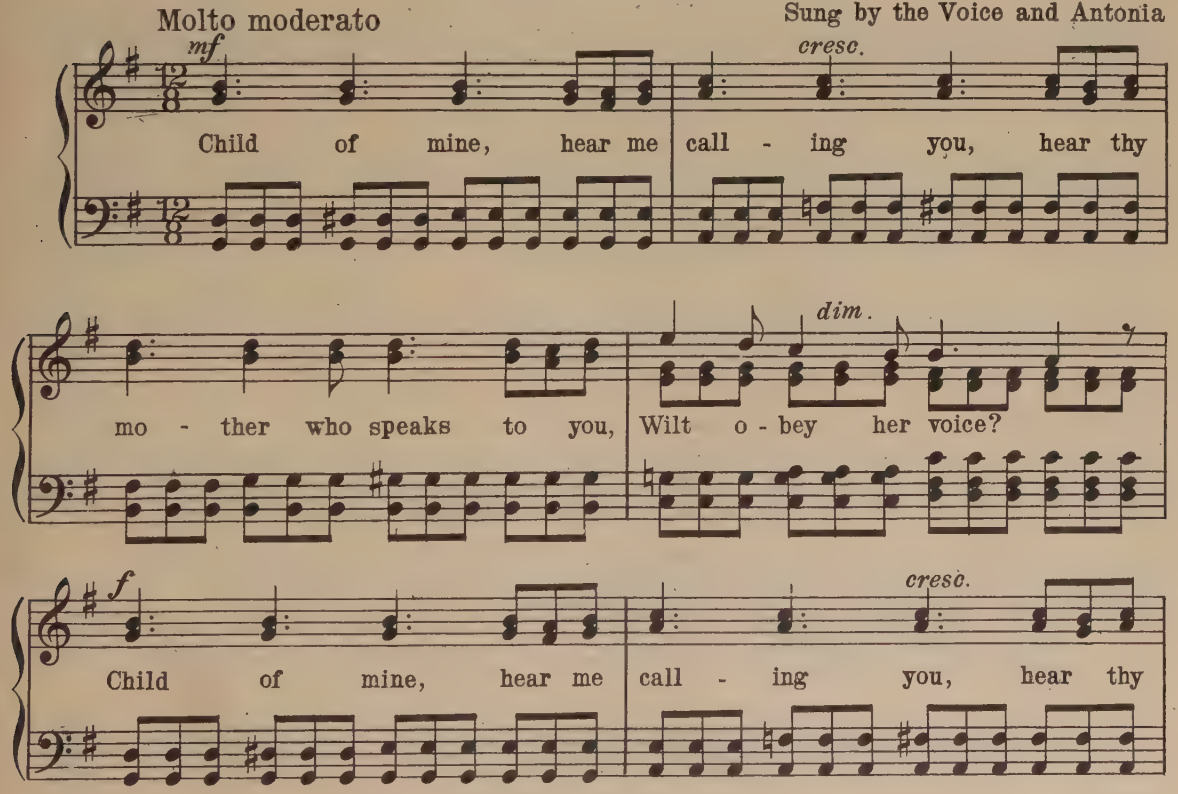
Sung by Hoffman

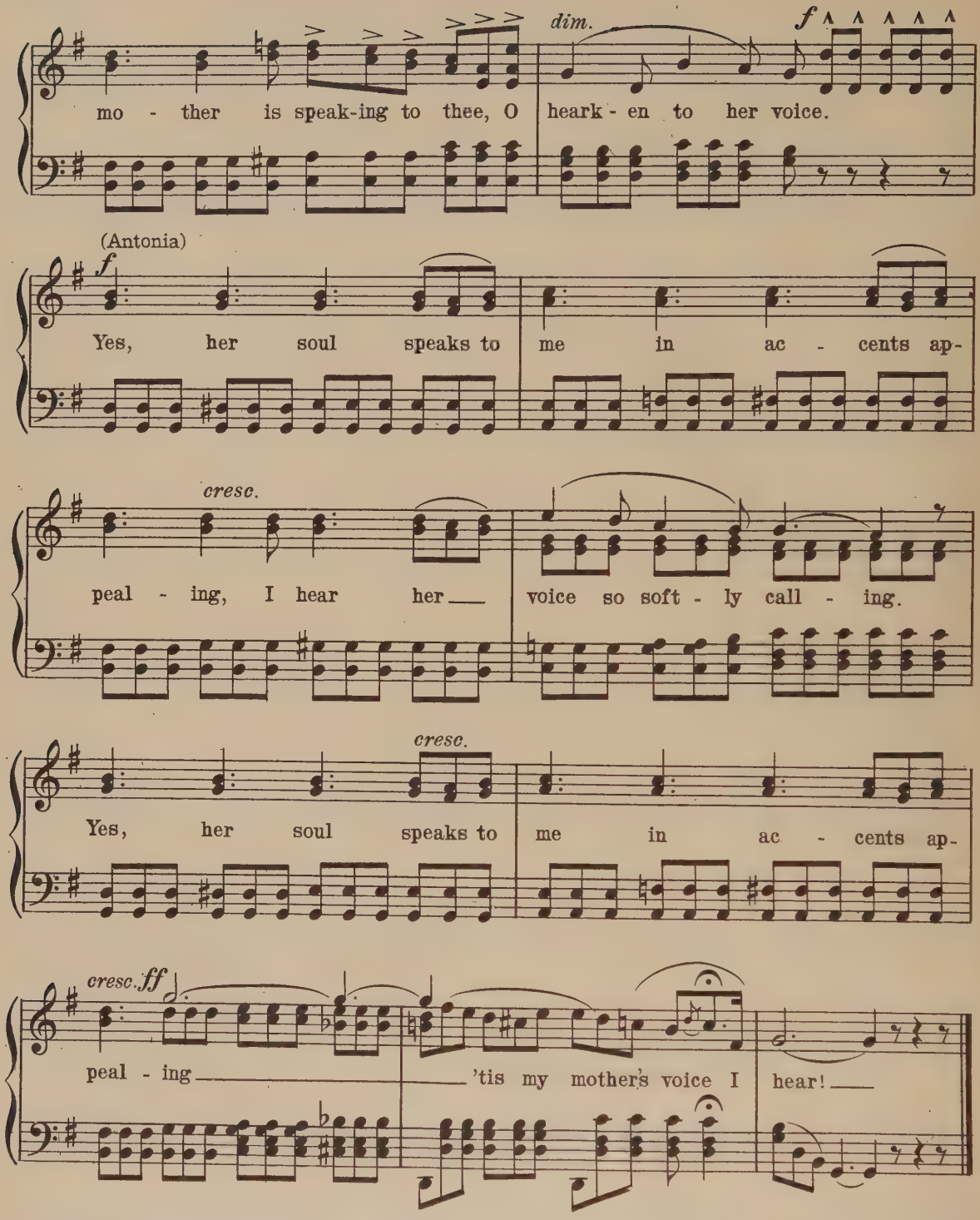

Allegretto
p
mf
My heart is full of joy A
hap - pi - ness with - out al - loy, hap - py with you hap - py with
cresc.
you The fu - ture lies be - fore us, years of joy and of


cresc.
dim.
love are_ be- fore us, years of joy and love for us.
(Antonia)
mf
Hap-pier I ne-ver could be_____ Of all of life's joy's we've the
key, Hap-py with you, hap-py with you The_ fu - ture lies be -
fore us, years of joy and of love are be- fore us, years of
cresc molto.
joy and love for us, years of joy and of love

Antonia then tells Hoffman that her father has forbidden her to sing, but she does not explain to him why he has laid this prohibition upon her, so when she goes out, Hoffman hides himself in the hope of solving the mystery. Crespel then enters with Dr. Miracle, who is an evil magician, and in spite of her father's violent objections and abuses, he insists on determining the state of Antonia's health by throwing her into a hypnotic state and, planning to be the means of ending her life as quickly as possible he urges her to sing, whereupon Crespel puts him out of the house. Hoffman then appears and joins his pleas with those of her father that she will not sing any more on account of her health, and she finally agrees to do as he desires. When he goes away, Dr. Miracle again appears and tells Antonia that Hoffman is unfaithful to her and that he does not deserve her confidence in agreeing not to sing any more. When Antonia resists his importunities, he calls up by magic the spirit of her mother, causing at the same time the mother's portrait which hangs upon the wall, to be illuminated by a supernatural light. The Voice calls to Antonia and begs her to sing in the following song

Child Of Mine


Molto moderato
Sung by the Voice and Antonia
mf
cresc.
Child of mine, hear me call - ing you, hear thy
dim.
mo - ther who speaks to you, Wilt o - bey her voice?
f
cresc.
Child of mine, hear me call - ing you, hear thy


dim.
f
mo - ther is speak-ing to thee, O heark - en to her voice.
(Antonia)
f
Yes, her soul speaks to me in ac - cents ap-
cresc.
peal - ing, I hear her voice so soft - ly call - ing.
cresc.
Yes, her soul speaks to me in ac - cents ap-
cresc. ff
peal - ing 'tis my mother's voice I hear!

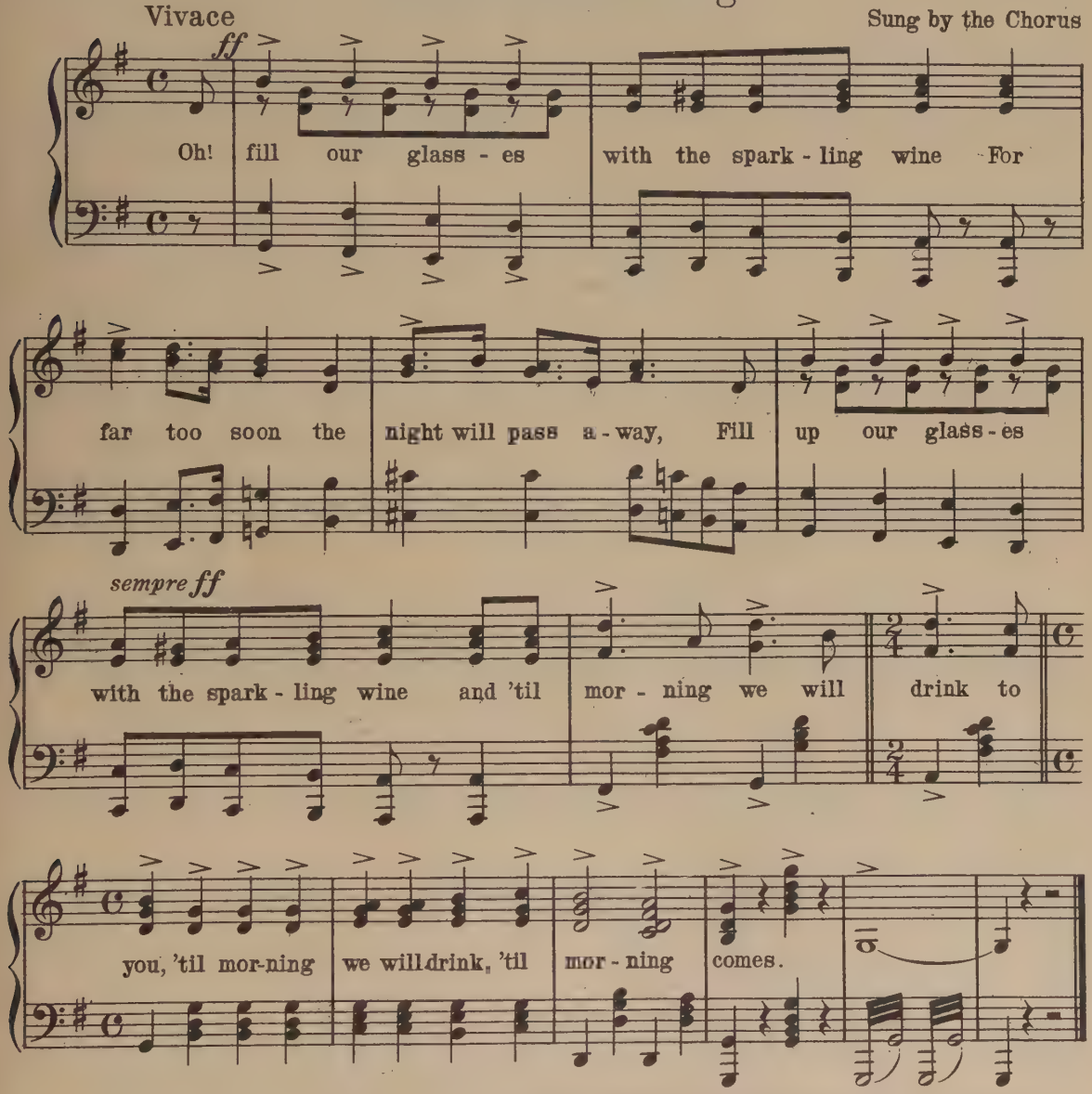
Antonia is so affected by apparently hearing her mother's voice, that she joins in the song, and, urged on by the cruel Dr. Miracle, she exercises her full strength, which results in her vitality giving out and she

dies, to the infinite sorrow of her father and the despairing grief of Hoffman.

ACT V (Epilogue)

The scene and characters are the same as in the first act, Hoffman tells his student friends that he has told them the history of his three loves, whereupon they make light of it and sing once again

*The Students' Song


Vivace
Sung by the Chorus
ff
Oh! fill our glass - es with the spark - ling wine For
far too soon the night will pass a - way, Fill up our glass - es
sempre ff
with the spark - ling wine and 'til mor - ning we will drink to
you, 'til mor-ning we will drink, 'til mor - ning comes.

After this song, the students go away and Hoffman is left alone. The Muse of Poetry appears to Hoffman and tells him that it is she who has calmed his sorrow and washed away his tears; that he should forget his earthly loves and be faithful unto her. Hoffman is greatly moved by her appeal and decides to devote himself to his Muse, and as the curtain descends, he falls into a chair with his face buried in his arms on the table.

END OF THE OPERA

TANNHÄUSER

Libretto and Music by Richard Wagner

CHARACTERS

HERMAN, Landgrave of Thuringia
TANNHÄUSER, a knight
WOLFRAM, his friend
BITEROLF, another knight
ELIZABETH, the Landgrave's niece
VENUS, the goddess of love

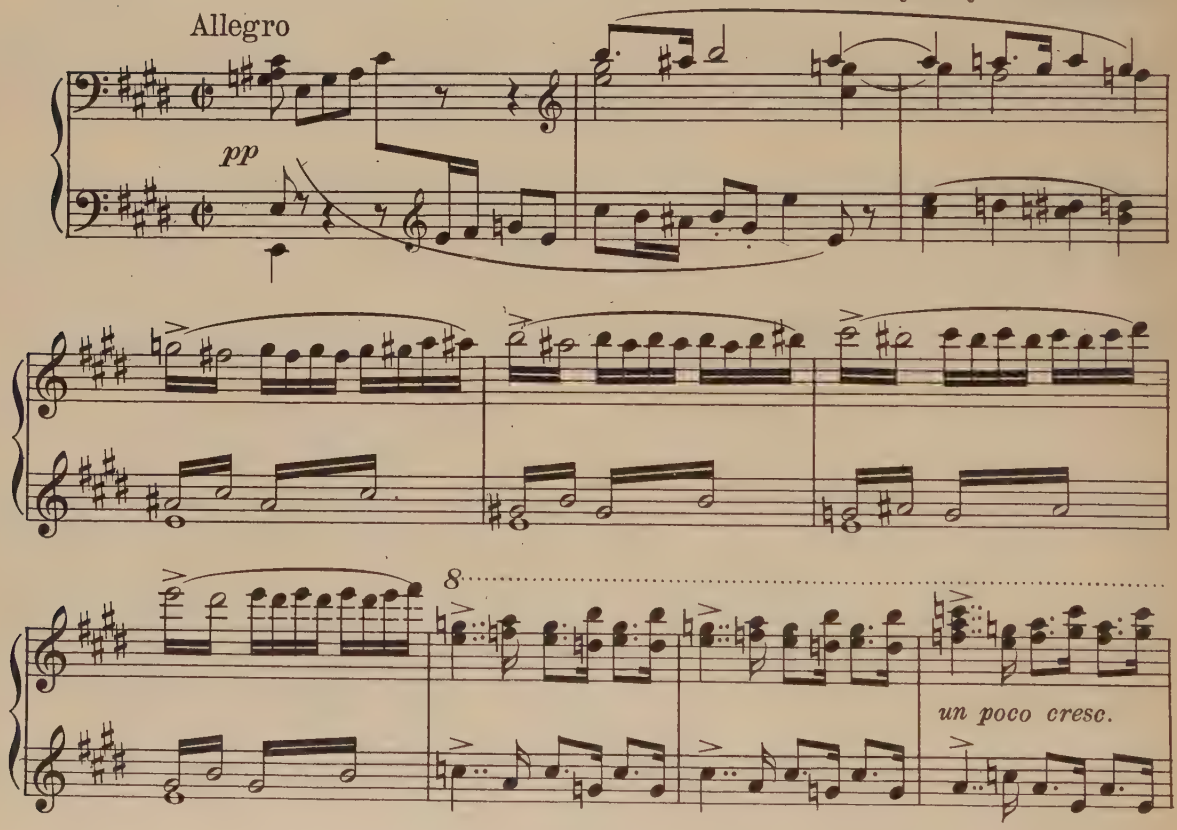
The scene is laid in Thuringia, Germany, about the year 1300.

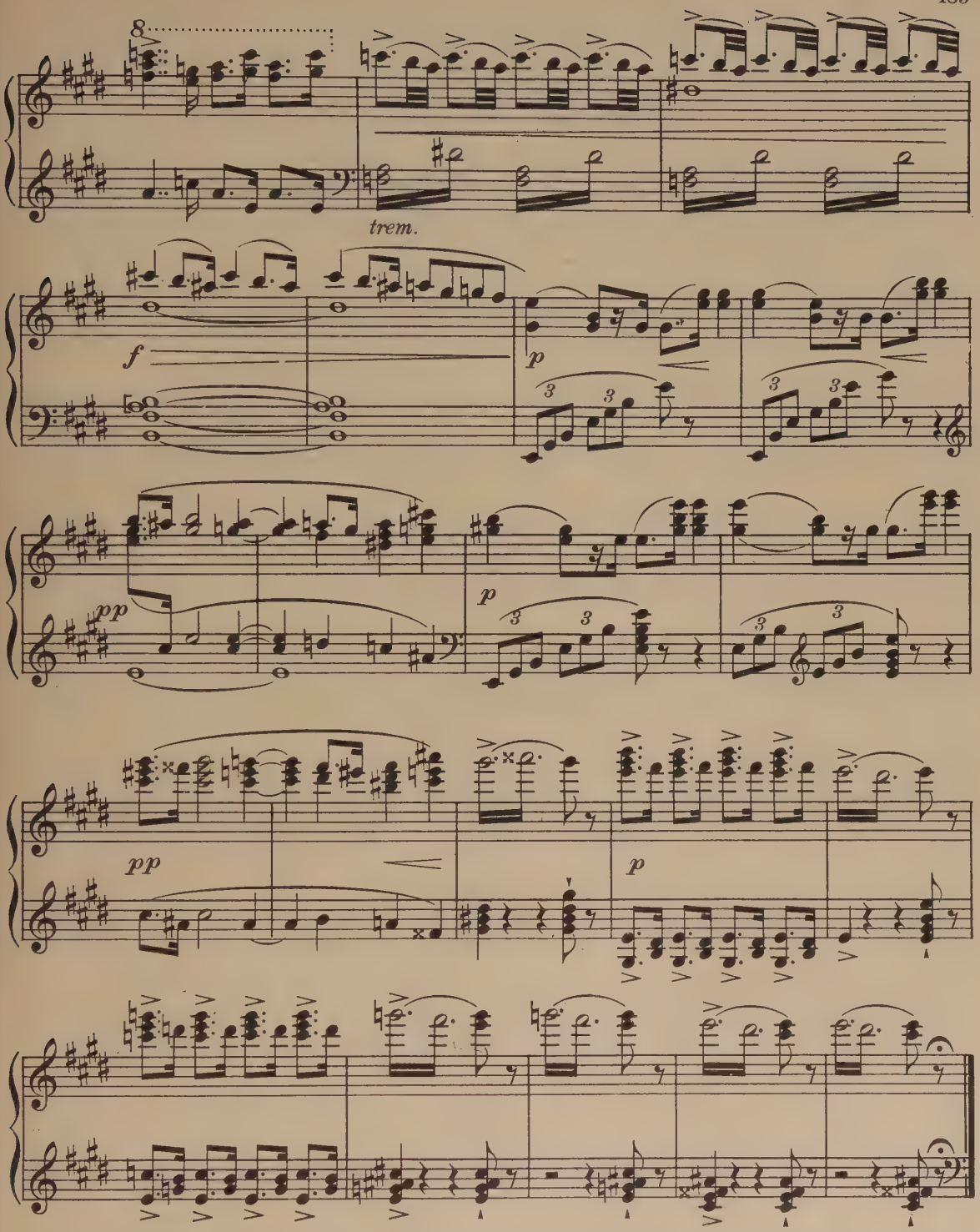
ACT I

The first act takes place in the Horselberg, the dominion of Venus, where she has been holding the knight Tannhäuser in her power for over a year. The scene is one of the utmost gaiety, as the attendant nymphs of Venus are dancing to the alluring strains of the

* Bacchanale

Played by the Orchestra



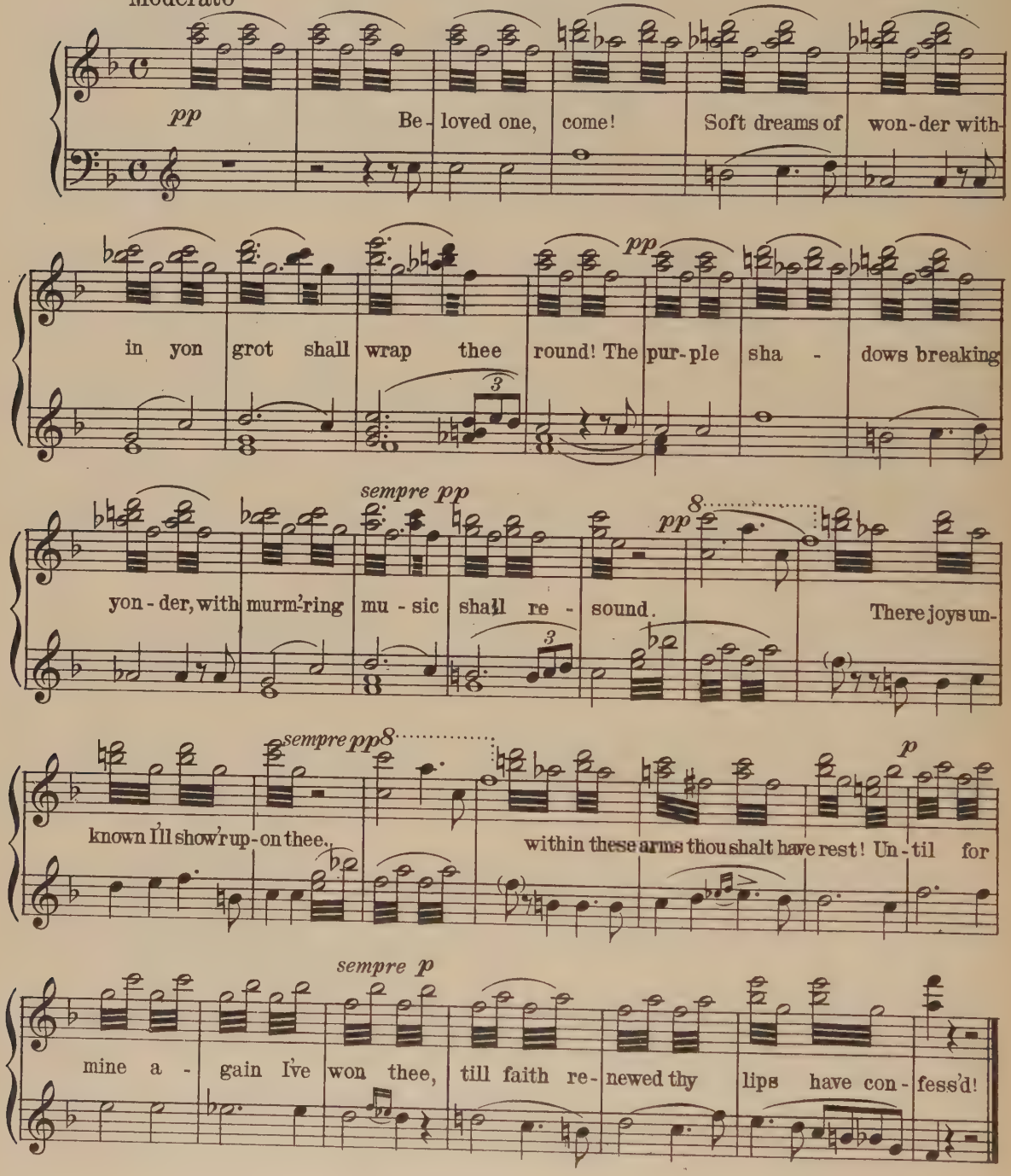


Tannhäuser starts up abruptly from a heavy sleep in which he has dreamed of his old home, and he is consumed by a desire to give up the unclouded pleasures of his present existence for the struggle and glory

of the human world. Struck by his distraction, Venus inquires the cause of it and he pleads with her to release him and let him go back among his fellow men, whereupon Venus, desirous of retaining so gallant and handsome a knight under her sway, sings the intoxicating aria

Beloved One, Come!

Sung by Venus

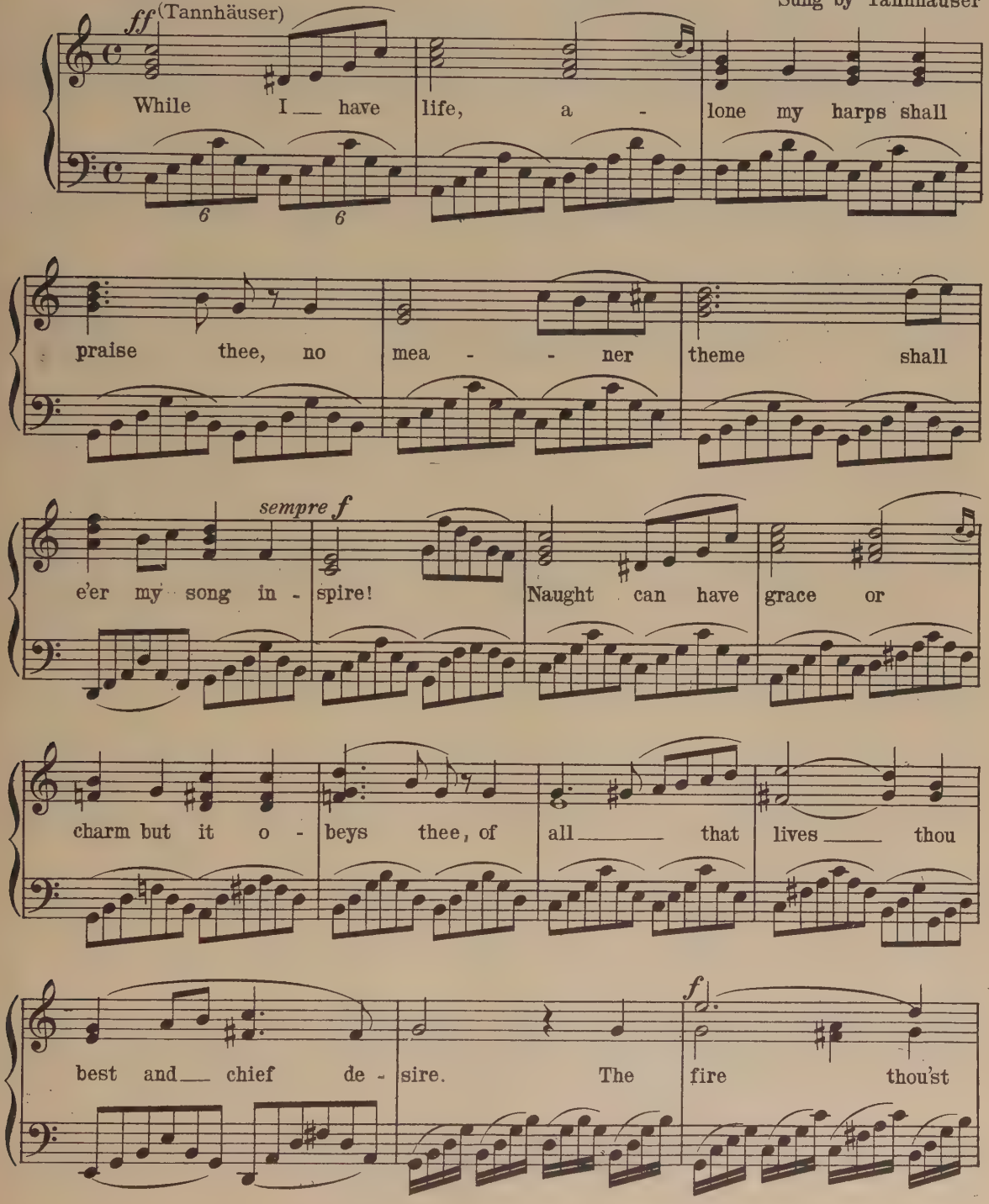

Moderato
pp
Be - loved one, come! Soft dreams of won - der with -
pp
in yon grot shall wrap thee round! The pur - ple sha - dows breaking
sempre pp
pp
yon - der, with murm'ring mu - sic shall re - sound. There joys un -
sempre pp
p
known I'll show'r up - on thee. within these arms thou shalt have rest! Un - til for
sempre p
mine a - gain I've won thee, till faith re - newed thy lips have con - fess'd!

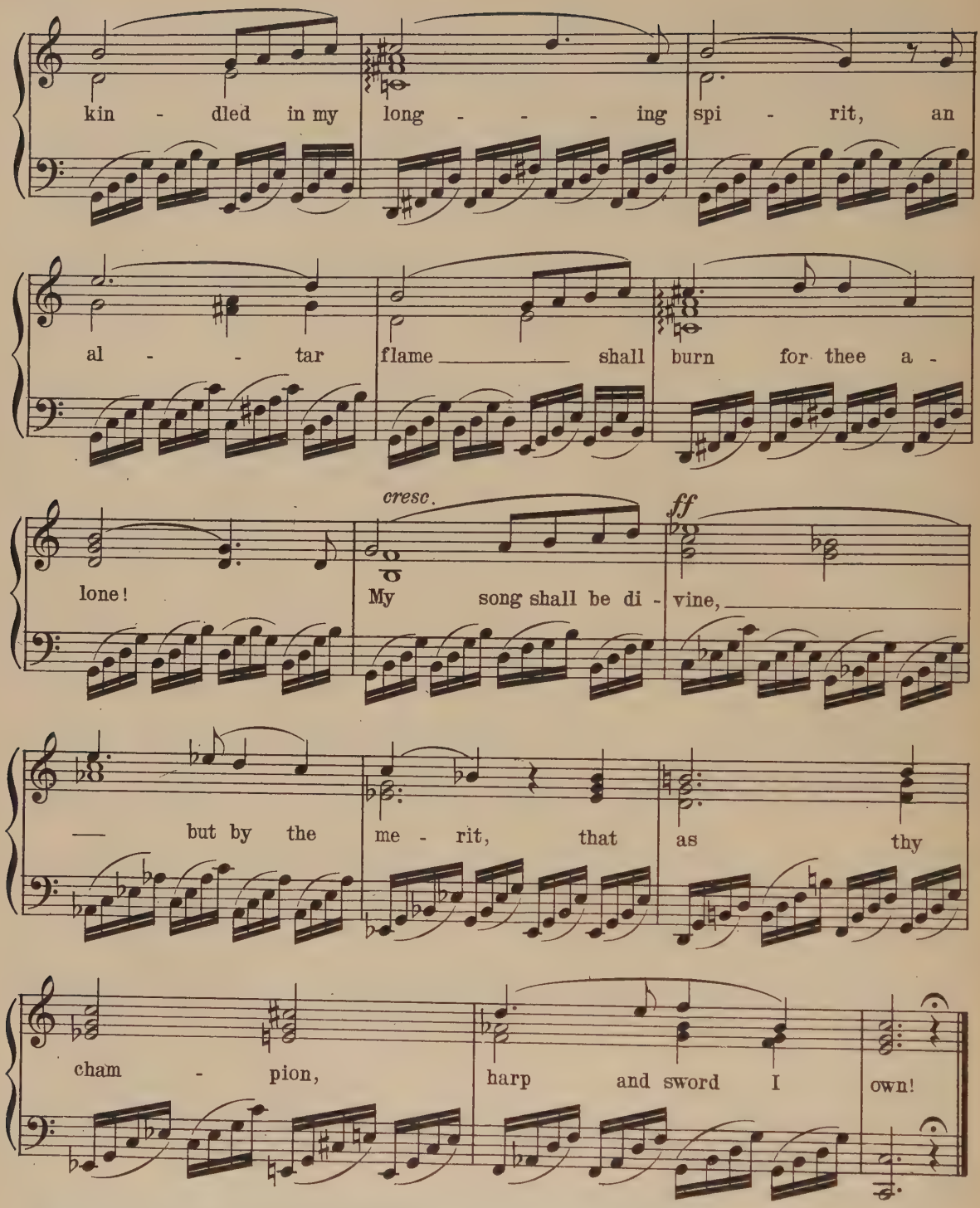
In no way dissuaded from his purpose by her amorous song, Tannhäuser again reiterates his wish to be free in the song

*Ever I'll Praise Thee

Allegro

Sung by Tannhäuser

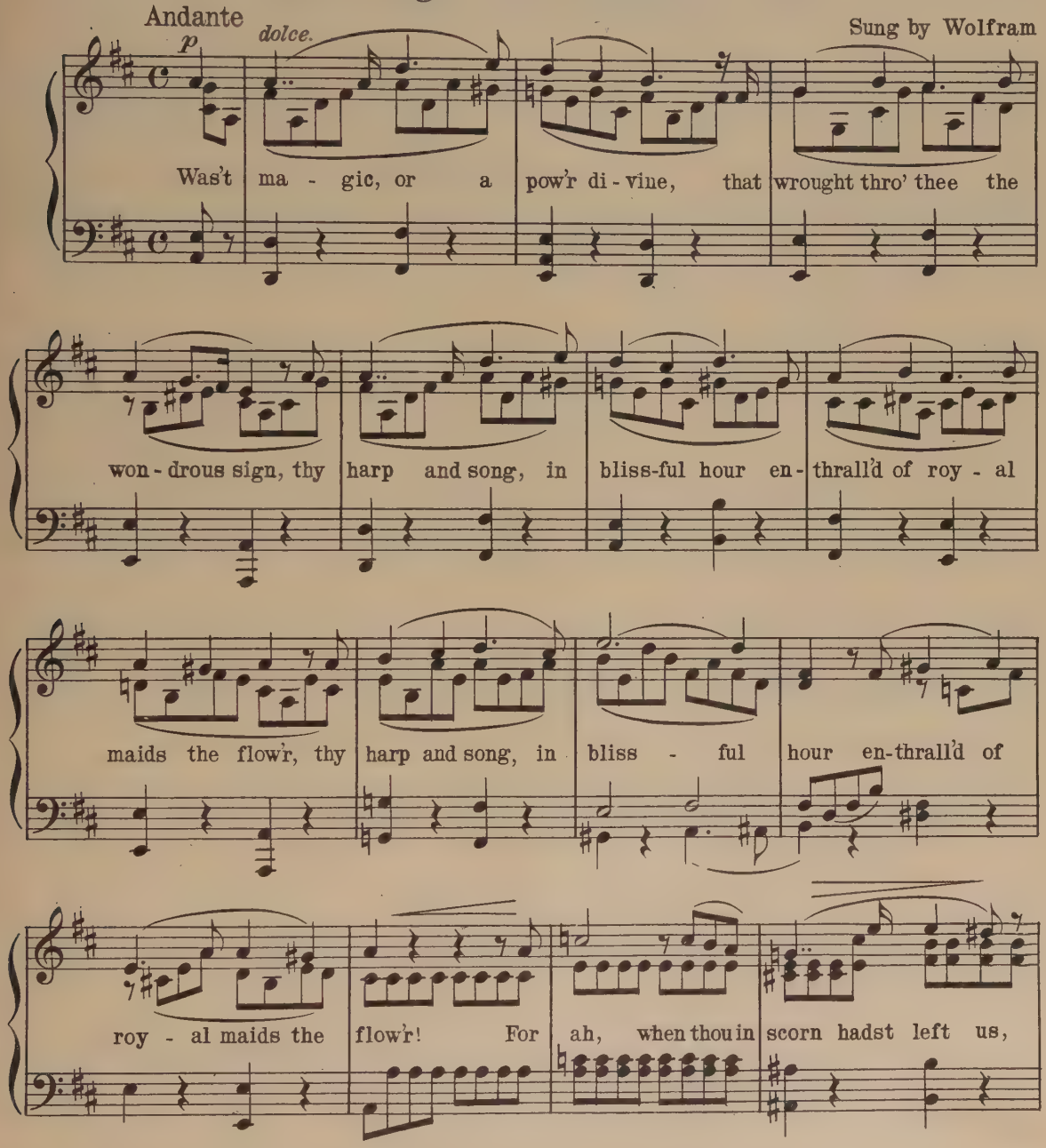

ff (Tannhäuser)
While I have life, a - lone my harps shall
praise thee, no mea - - ner theme shall
sempre f
e'er my song in - spire! Naught can have grace or
charm but it o - beys thee, of all that lives thou
f
best and chief de - sire. The fire thou'st

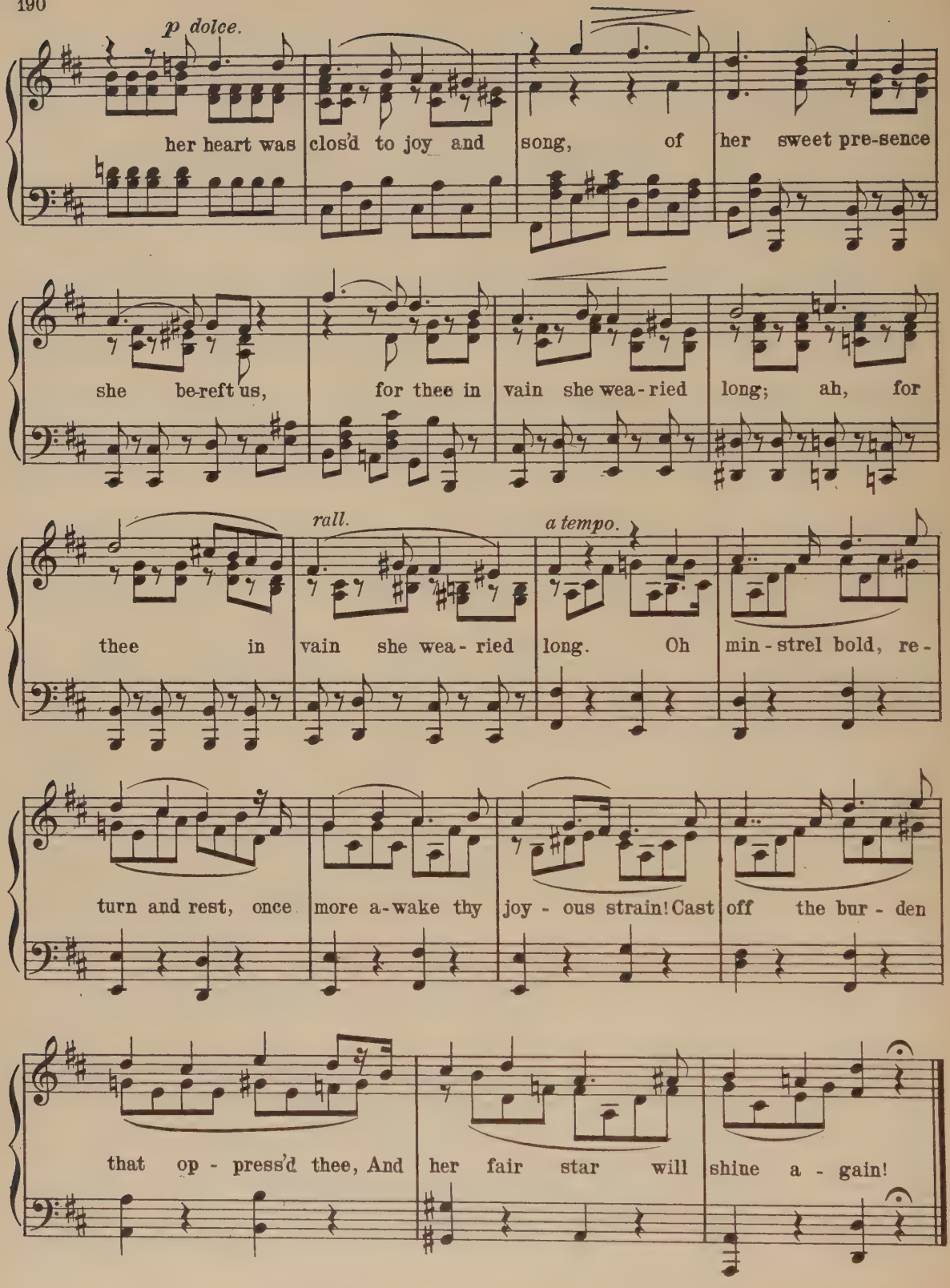

kin - dled in my long - - - ing spi - rit, an
al - - tar flame shall burn for thee a -
cresc.
ff
lone!
My song shall be di - vine,
— but by the me - rit, that as thy
cham - pion, harp and sword I own!

Still Venus endeavors to dissuade him, but he remains firm and finally his despairing cry of "My hope resteth in heaven!" breaks the spell. Venus and the Horselberg vanish and Tannhäuser stands once again in a valley near his beloved home.

The second scène reveals Tannhäuser standing in front of an image of the Holy Virgin. He is in a state of deep abstraction, hardly being able to realize the fact that he is once more on earth. Only the solemn chant of distant pilgrims arouse him, until finally a band of knights approaches and one of them, Wolfram, by name, recognizes him and implores him to return to his native haunts. He is loath to do so, being bent on a pilgrimage to do penance for his sins, when Wolfram tells him that Elizabeth, the lovely niece of the Landgrave, has been deeply grieved at his disappearance, and he tells Tannhäuser of this in the song

* Was't Magic or a Power Divine?


Andante
p
dolce.
Sung by Wolfram
Was't ma - gic, or a pow'r di - vine, that wrought thro' thee the
won - drous sign, thy harp and song, in bliss-ful hour en - thrall'd of roy - al
maids the flow'r, thy harp and song, in bliss - ful hour en-thrall'd of
roy - al maids the flow'r! For ah, when thou in scorn hadst left us,

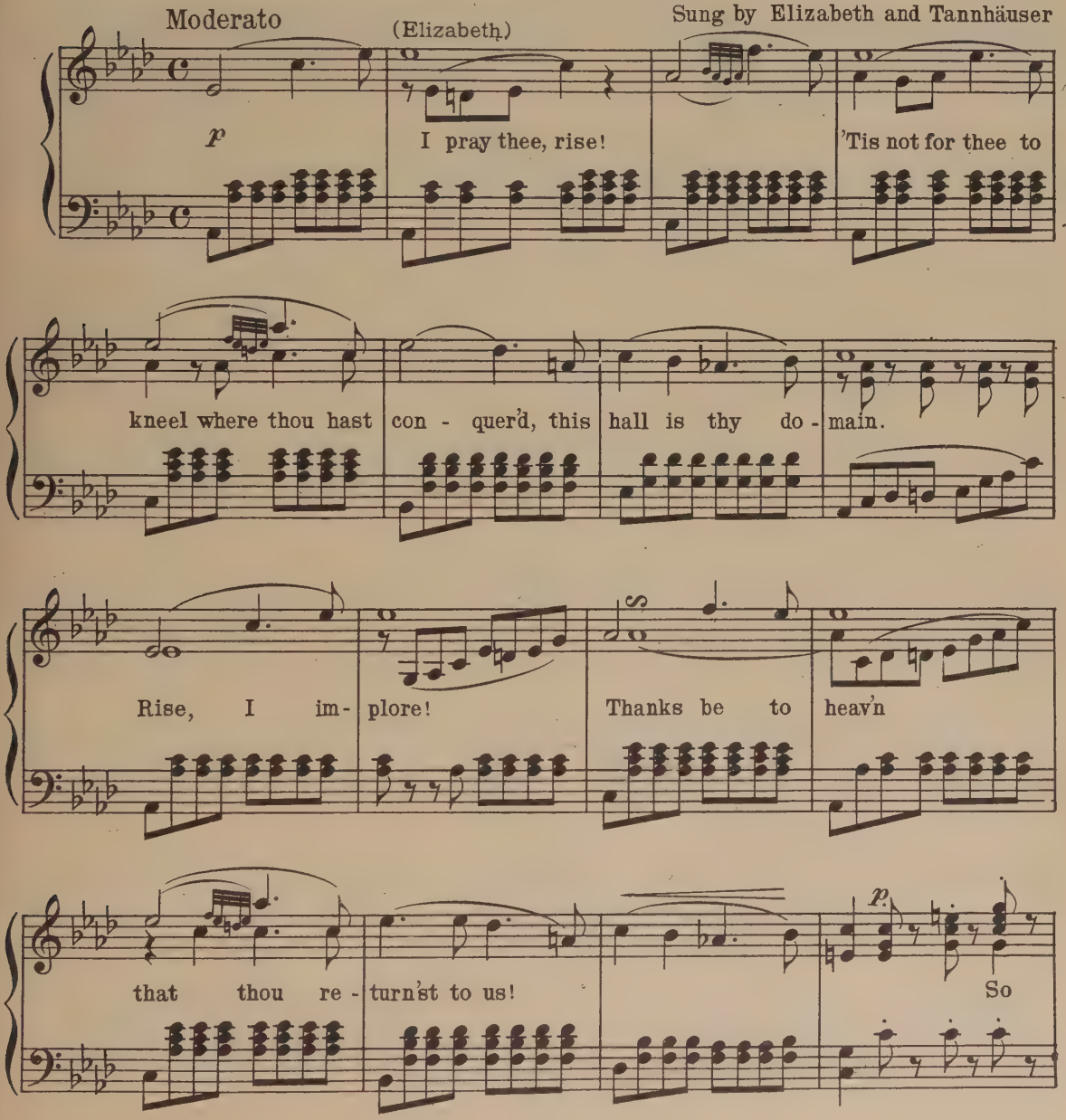

p dolce.
her heart was clos'd to joy and song, of her sweet pre-sence
she be-reft us, for thee in vain she wea-ried long; ah, for
rall.
a tempo.
thee in vain she wea-ried long. Oh min-strel bold, re-
turn and rest, once more a-wake thy joy-ous strain! Cast off the bur-den
that op-press'd thee, And her fair star will shine a-gain!

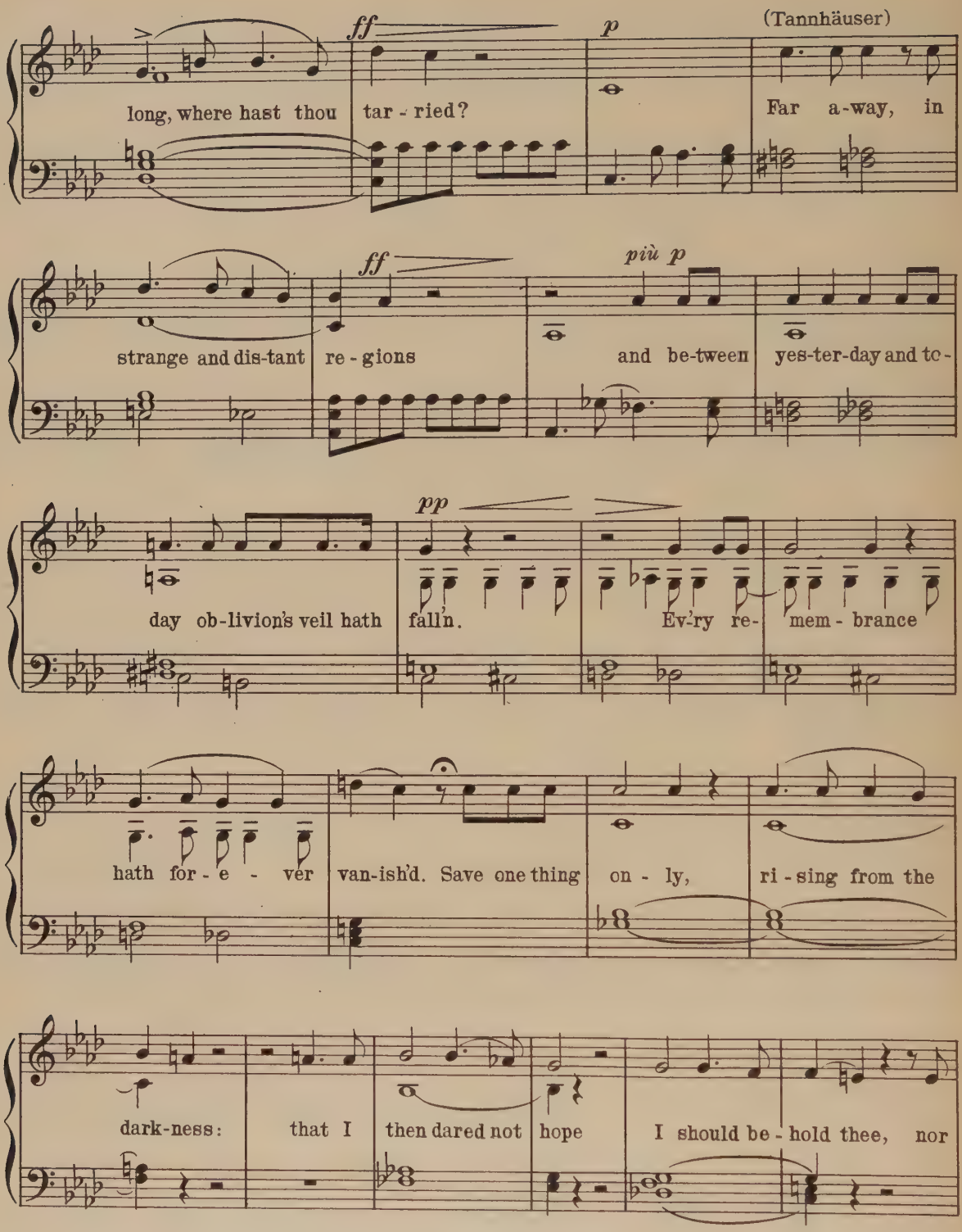
Overjoyed at these tidings, Tannhäuser decides to return with the knights, and he hastens toward the castle with joy and hope thrilling every fibre of his being.

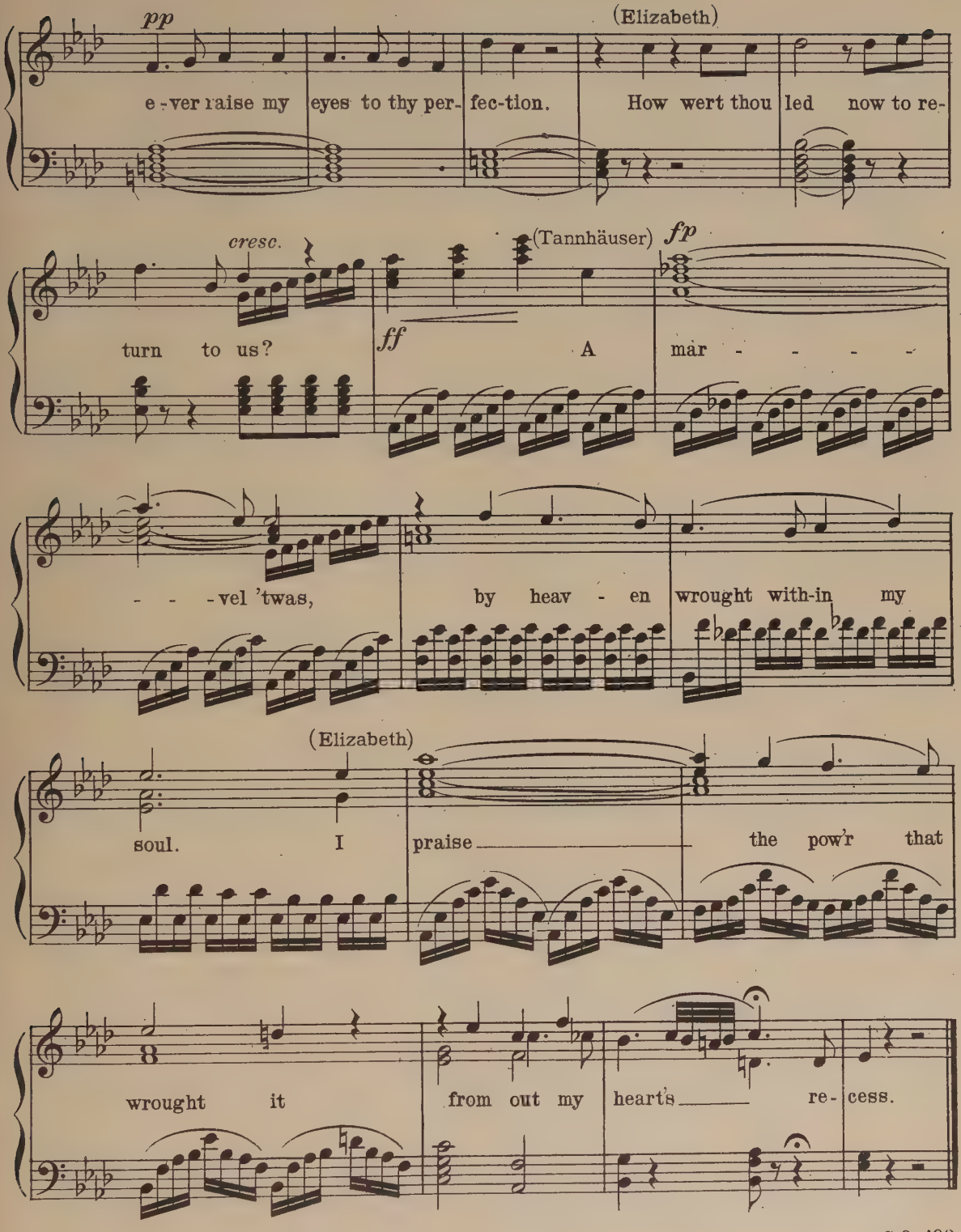
ACT II

The second act takes place in the great hall of the castle of Wartburg, which has been unused since Tannhäuser's disappearance a year past. Elizabeth is there, full of longing for the knight whom she has so grievously missed, and when Tannhäuser comes, her joy is quite evident in the song

I Pray Thee, Rise!

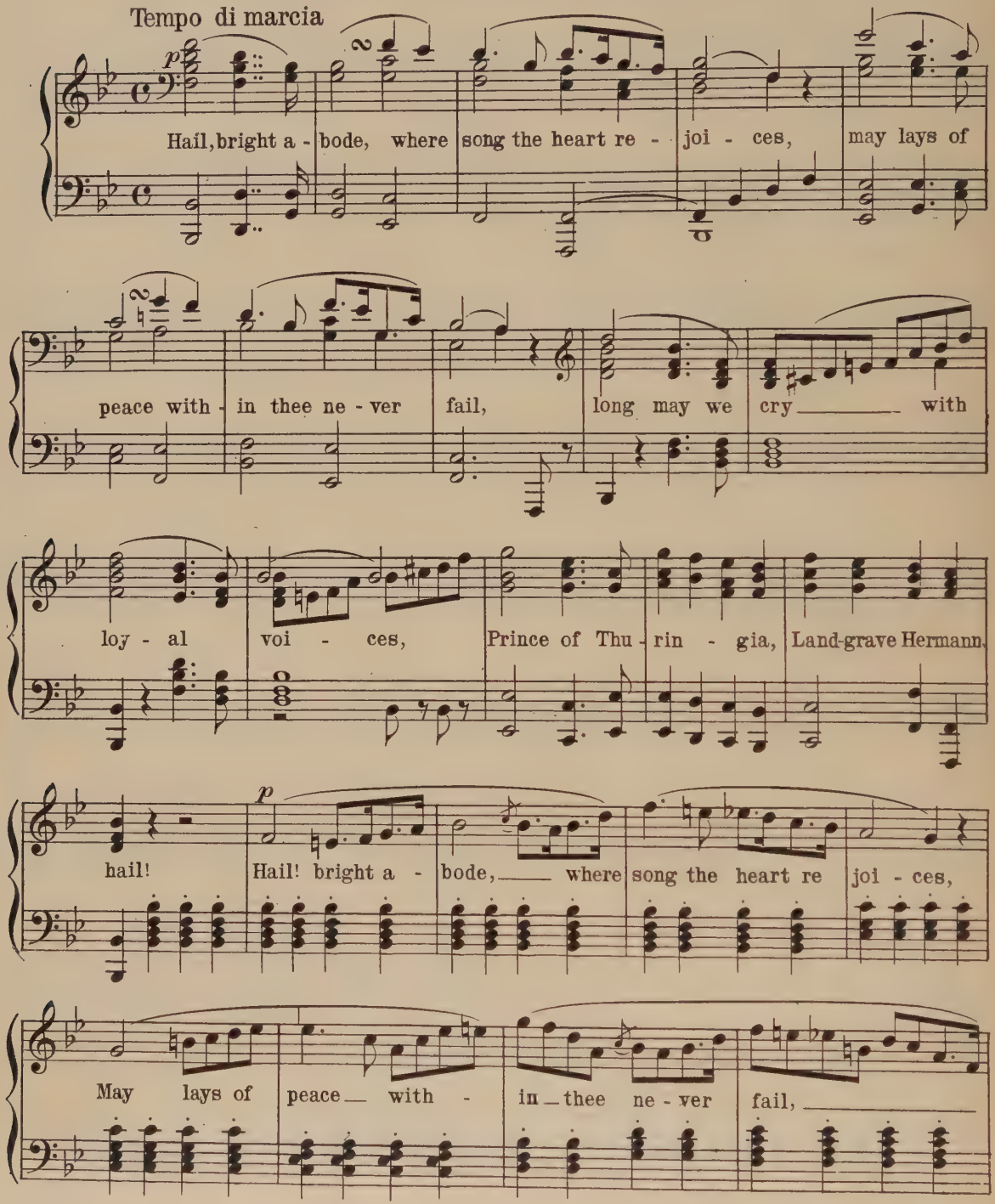

Moderato
(Elizabeth)
Sung by Elizabeth and Tannhäuser
p
I pray thee, rise!
'Tis not for thee to
kneel where thou hast con - quer'd, this hall is thy do - main.
Rise, I im - plore!
Thanks be to heav'n
that thou re - turn'st to us!
p
So

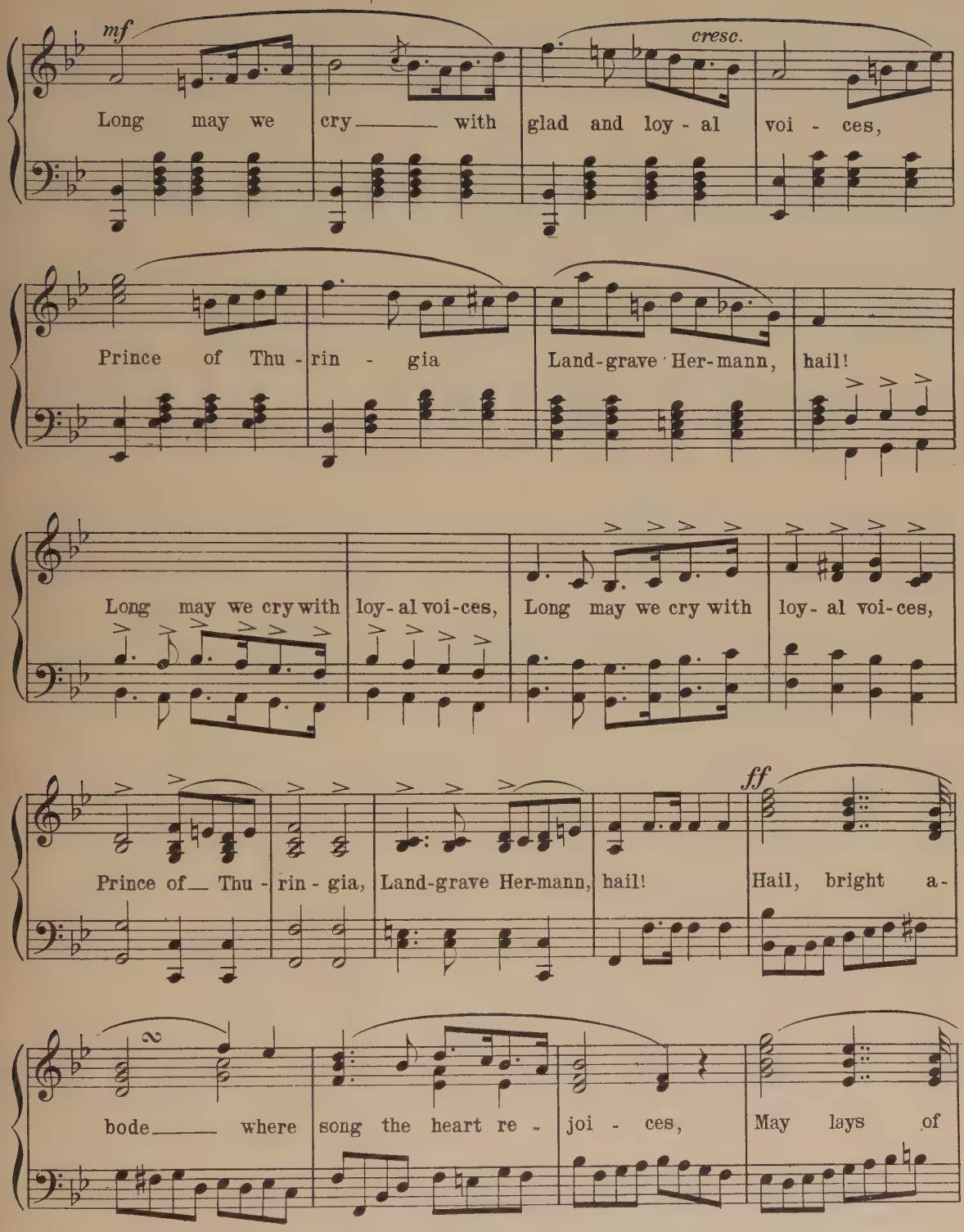

(Tannhäuser)
ff
p
long, where hast thou tar - ried?
Far a-way, in
ff
più p
strange and dis-tant re - gions
and be-tween yes-ter-day and to-
pp
day ob-livion's veil hath fall'n.
Ev'-ry re- mem - brance
hath for - e - ver van-ish'd. Save one thing on - ly, ri - sing from the
dark-ness: that I then dared not hope I should be - hold thee, nor

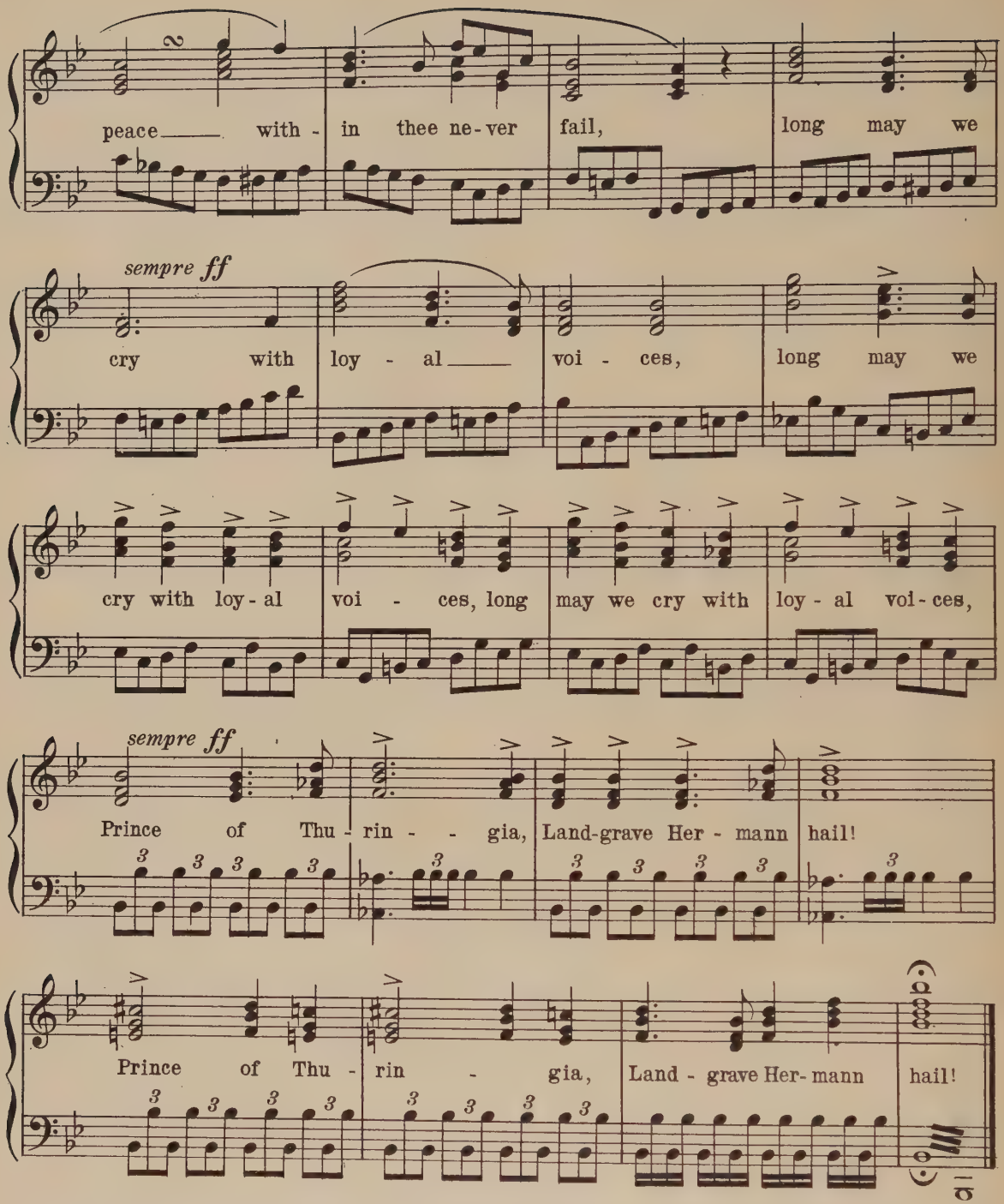

pp
(Elizabeth)
e - ver raise my eyes to thy per- fec-tion. How wert thou led now to re-
cresc.
(Tannhäuser)
fp
turn to us?
ff
A mar - - - -
- - - vel 'twas, by heav - en wrought with-in my
(Elizabeth)
soul. I praise the pow'r that
wrought it from out my heart's re- cess.

A song contest is to be held and Elizabeth is appointed to give the winner whatever prize he may ask. The knights and ladies assemble to the inspiring strains of the

* Grand March and Chorus


Tempo di marcia
p
Hail, bright a - bode, where song the heart re - joi - ces, may lays of
peace with - in thee ne - ver fail, long may we cry with
loy - al voi - ces, Prince of Thu - rin - gia, Land-grave Hermann,
p
hail! Hail! bright a - bode, where song the heart re joi - ces,
May lays of peace with - in thee ne - ver fail,

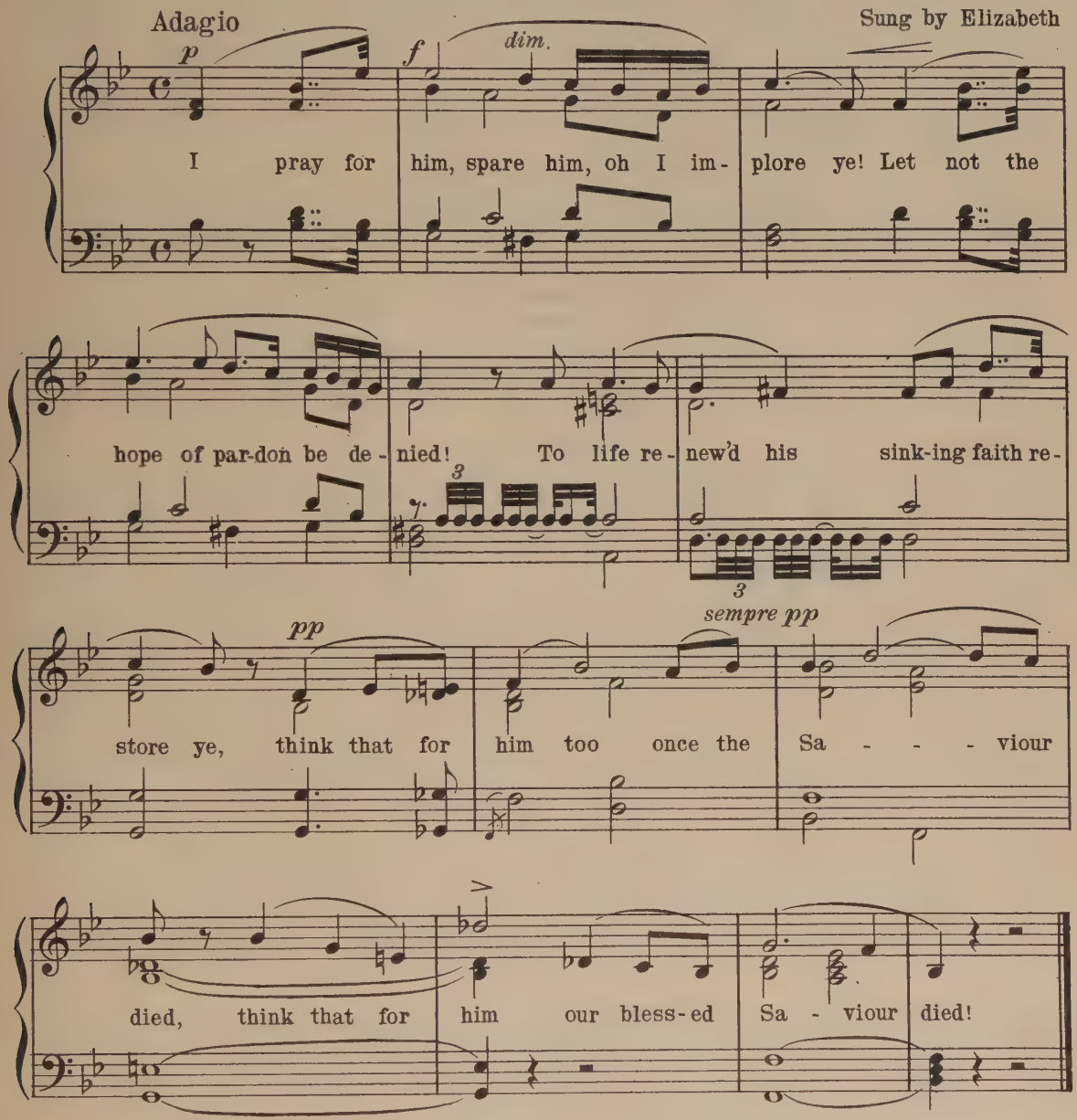

mf
cresc.
Long may we cry with glad and loy - al voi - ces,
Prince of Thu - rin - gia Land-grave Her-mann, hail!
Long may we cry with loy-al voi-ces, Long may we cry with loy- al voi-ces,
ff
Prince of Thu - rin - gia, Land-grave Her-mann, hail! Hail, bright a-
bode where song the heart re - joi - ces, May lays of


peace with - in thee ne-ver fail, long may we
sempre ff
cry with loy - al voi - ces, long may we
cry with loy-al voi - ces, long may we cry with loy - al voi-ces,
sempre ff
Prince of Thu - rin - - gia, Land-grave Her - mann hail!
Prince of Thu - rin - gia, Land - grave Her-mann hail!

The guests now listen to the songs of the different contestants and they are deeply moved by the purity of the sentiment which pervades Wolfram's song, but it does not please Tannhäuser. Full of the joy of young life, he makes the contention that the song is lacking in fire and real emotion, and he thereupon sings with fiery vehemence a love song, acknowledging Venus.

The ladies fly horror-stricken from the hall and the knights one and all advance upon Tannhäuser with their swords drawn, but Elizabeth, whose heart is as merciful as it is pure, throws herself before him and pleads for his life. She reminds the knights that Tannhäuser has inflicted the greatest blow upon her, in that she loved him deeply and pleads for him in the following way:

* I Pray For Him, Spare Him


Adagio
Sung by Elizabeth
p
f
dim.
I pray for him, spare him, oh I im- plore ye! Let not the
hope of par-don be de- nied! To life re- new'd his sink-ing faith re-
3
3
pp
sempre pp
store ye, think that for him too once the Sa - - - viour
died, think that for him our bless-ed Sa - viour died!

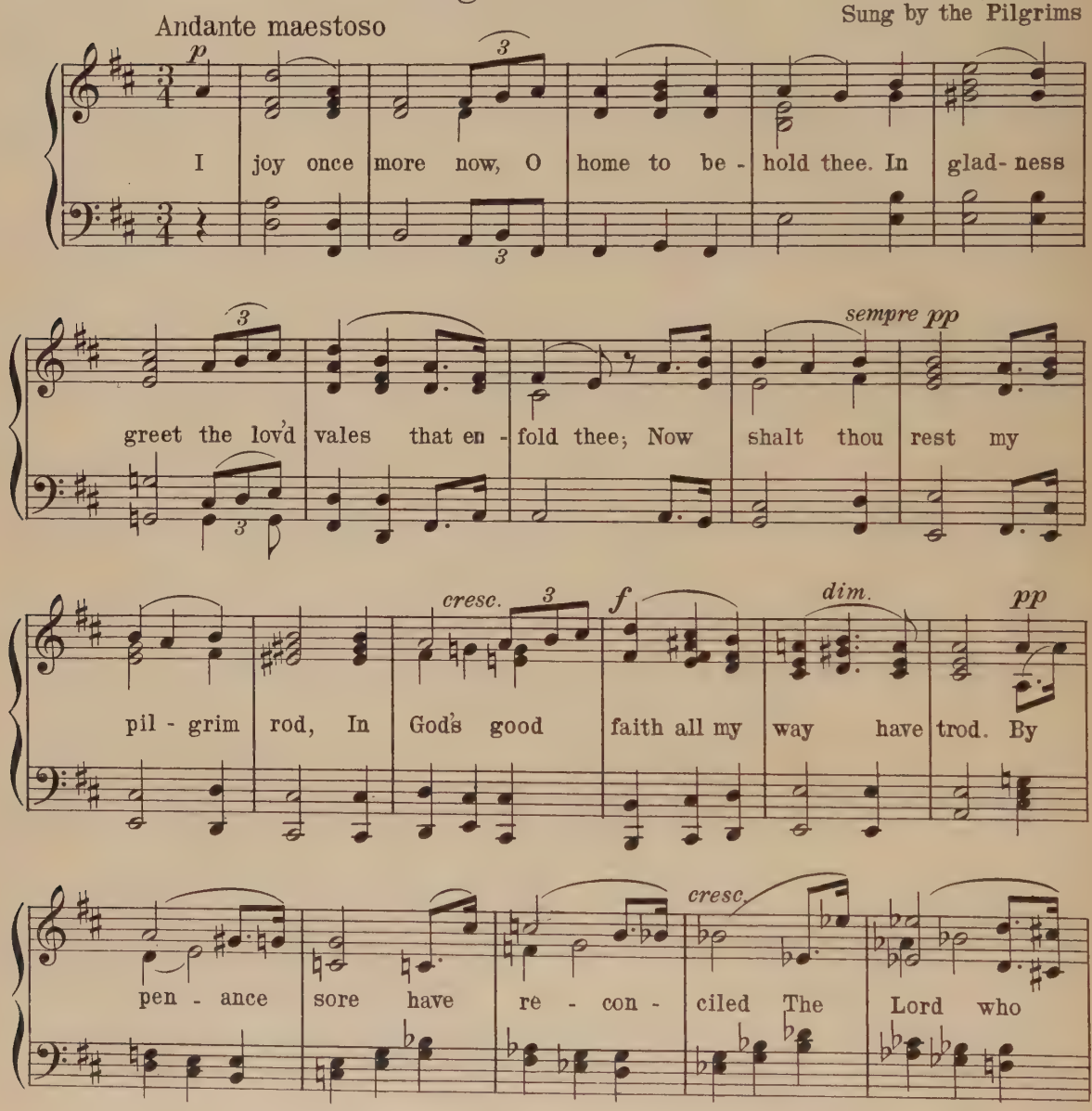
The angry knights are at first averse to anything but his destruction, but finally they yield and the Landgrave himself inflicts the sentence upon Tannhäuser; that he shall join the band of pilgrims then passing by and ask forgiveness of the Pope at the end of the holy pilgrimage to Rome.

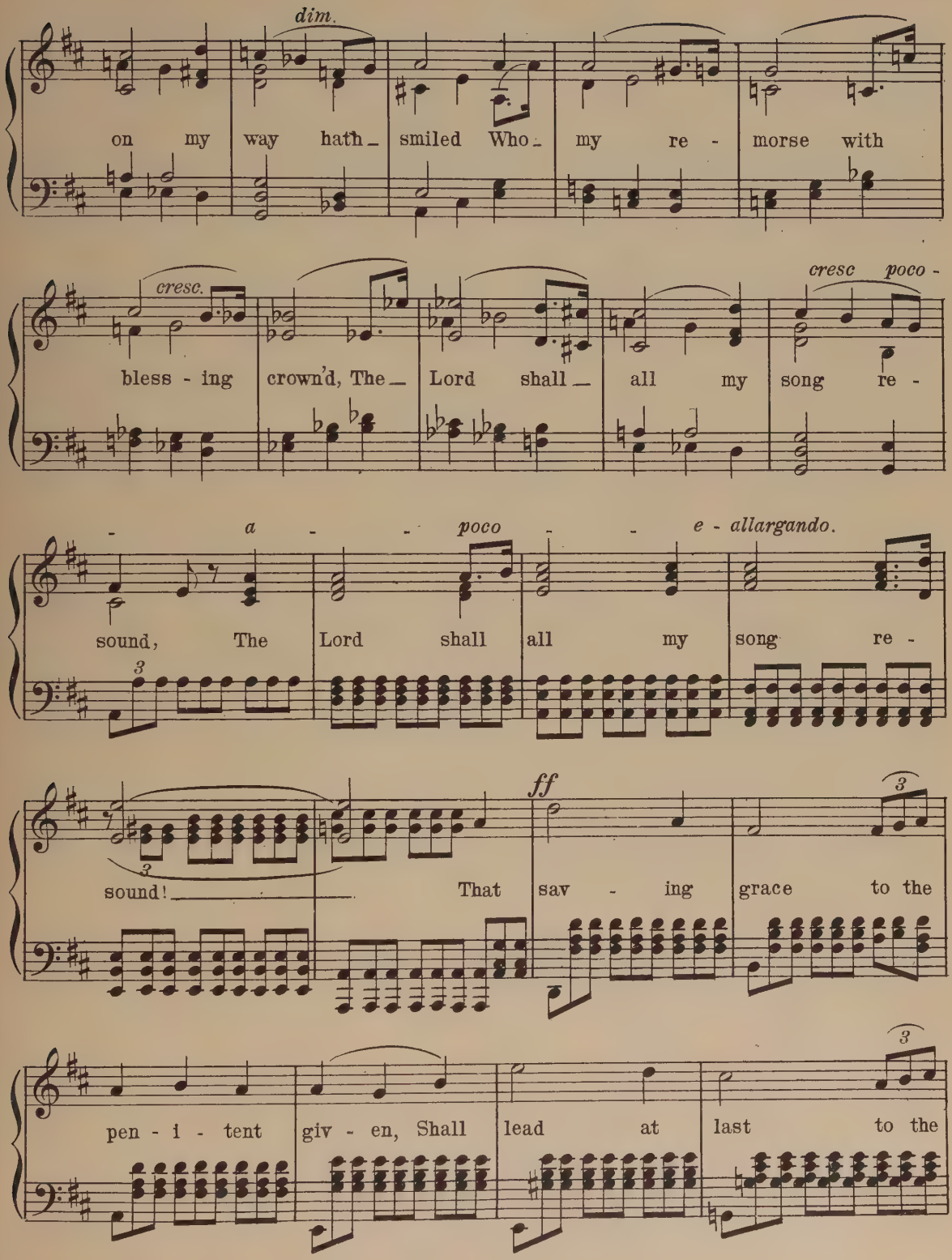
Tannhäuser is overwhelmed with remorse and grief when he realizes that the gentle Elizabeth has saved him, and he hastens to join the ranks of the pilgrims in order to suffer and thereby to atone for his great sin.

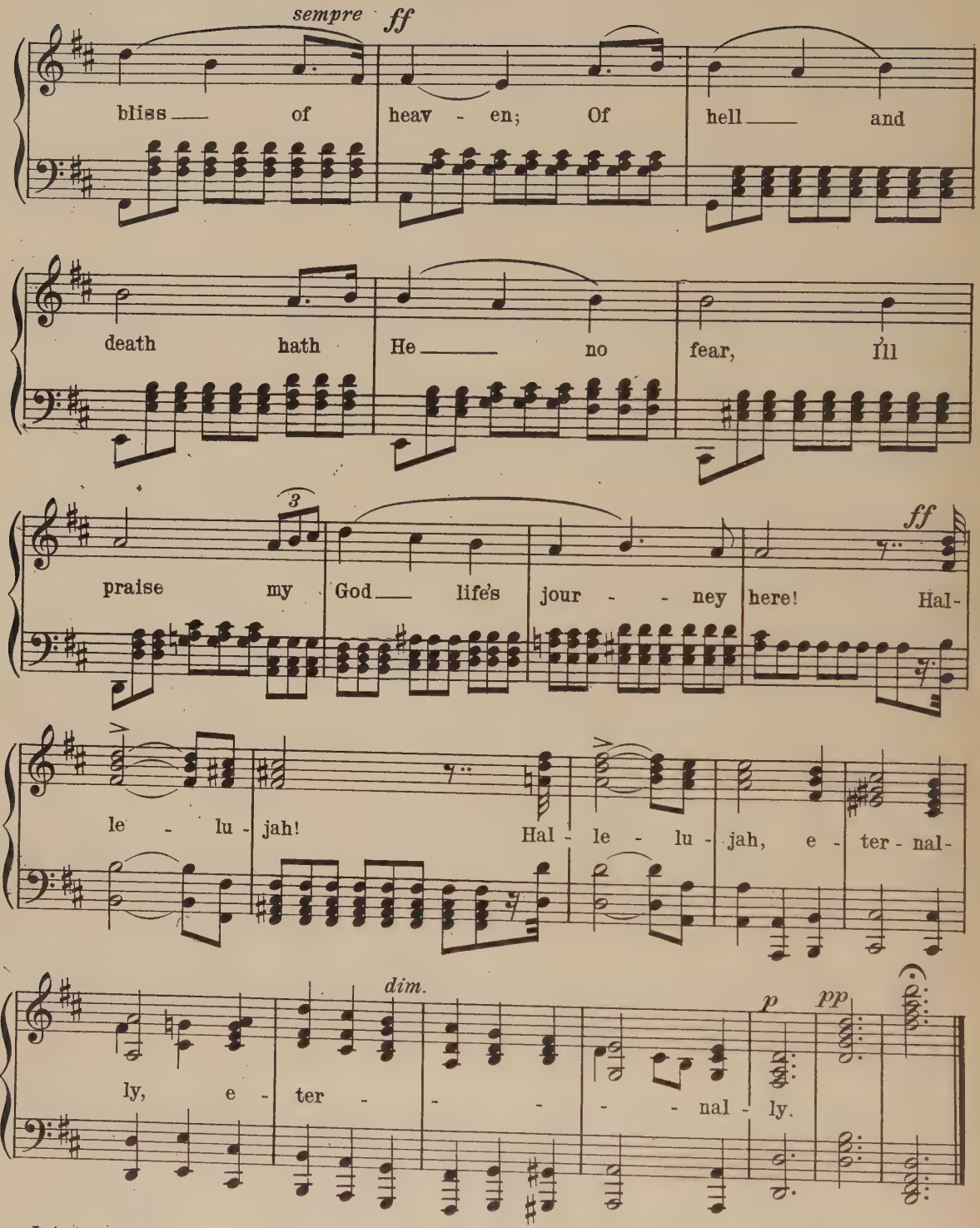
ACT III

The scene is again the valley before the castle of Wartburg, and Elizabeth is standing at the image of the Holy Virgin down by the crossroads, waiting for the return of the band of pilgrims and hoping that Tannhäuser will return with them, deeply penitent and forgiven by the Pope. At last she sees the band of pilgrims coming, singing the solemn and majestic

* Pilgrim Chorus


Andante maestoso
Sung by the Pilgrims
p
I joy once more now, O home to be - hold thee. In glad- ness
greet the lov'd vales that en - fold thee; Now
sempre pp
shalt thou rest my
cresc.
f
pil - grim rod, In God's good faith all my
dim.
pp
way have trod. By
pen - ance sore have re - con -
cresc.
ciled The Lord who


dim.
on my way hath_ smiled Who_ my re - morse with
cresc.
cresc poco -
bless - ing crown'd, The_ Lord shall_ all my song re -
- a - - poco - - e - allargando.
sound, The Lord shall all my song re -
ff
sound! That sav - ing grace to the
pen - i - tent giv - en, Shall lead at last to the


sempre ff
bliss of heav - en; Of hell and
death hath He no fear, I'll
3
praise my God life's jour - - ney here! Hal-
ff
le - lu - jah! Hal - le - lu - jah, e - ter - nal-
dim.
p
pp
ly, e - ter - - - - - nal - ly.

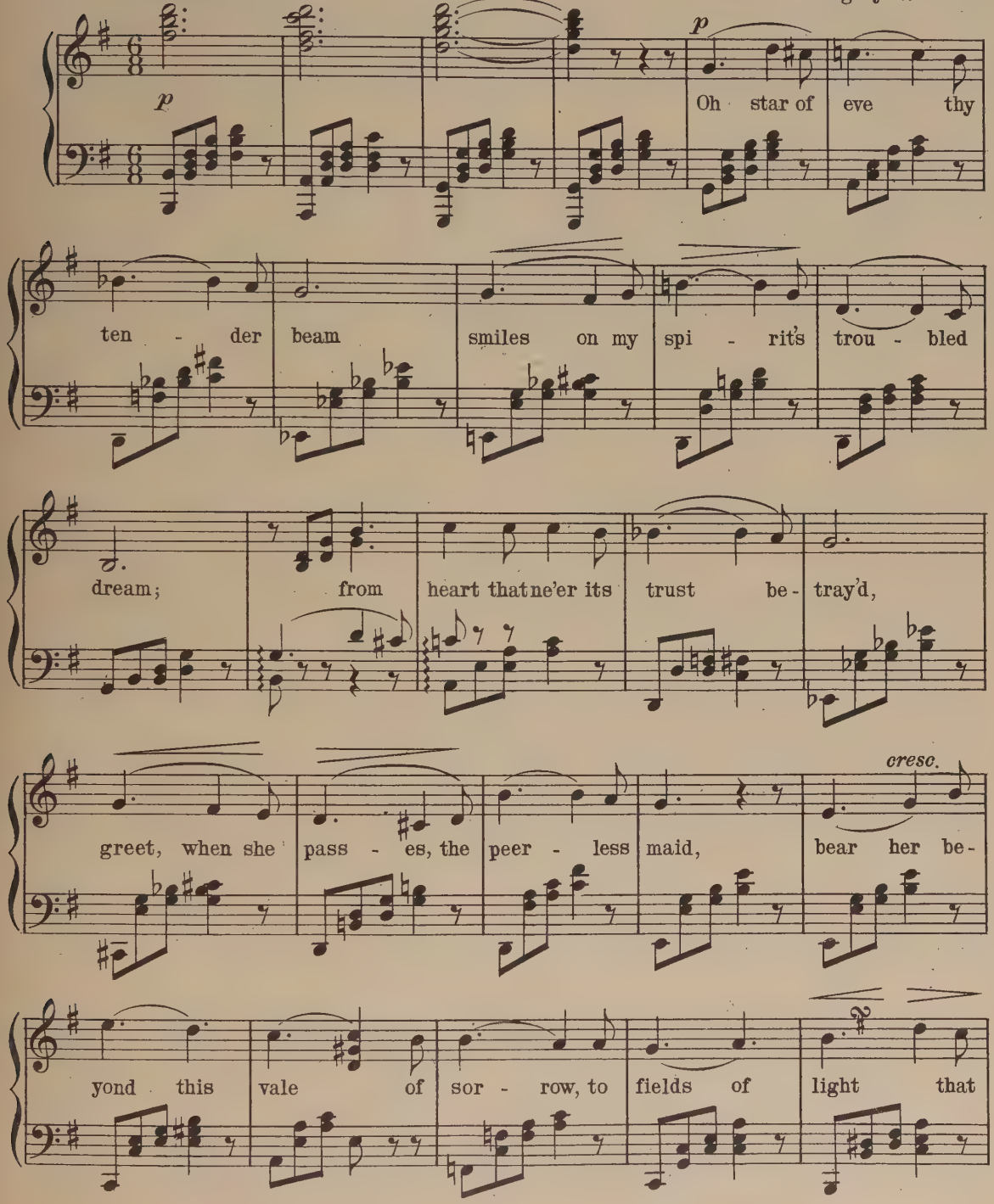
It is in vain that she watches- Tannhäuser is not among the pilgrims and she wends her way once more to the castle, waving her hand in farewell to Wolfram, who, knowing that she will not be long in the mortal

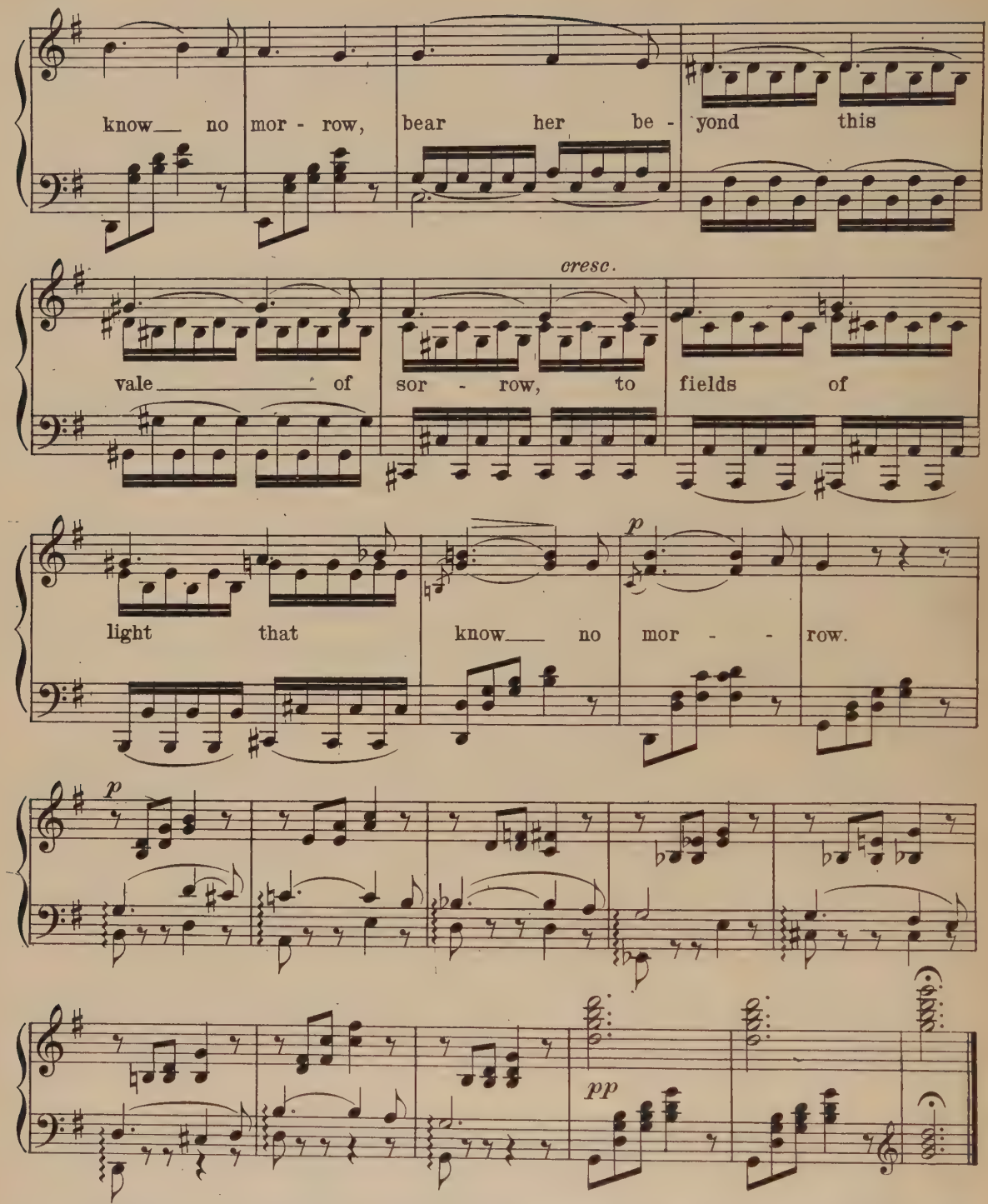
world, is filled with the deepest sadness and sings to the accompaniment of his harp the beautiful

* Oh, Star of Eve

Andante

Sung by Wolfram

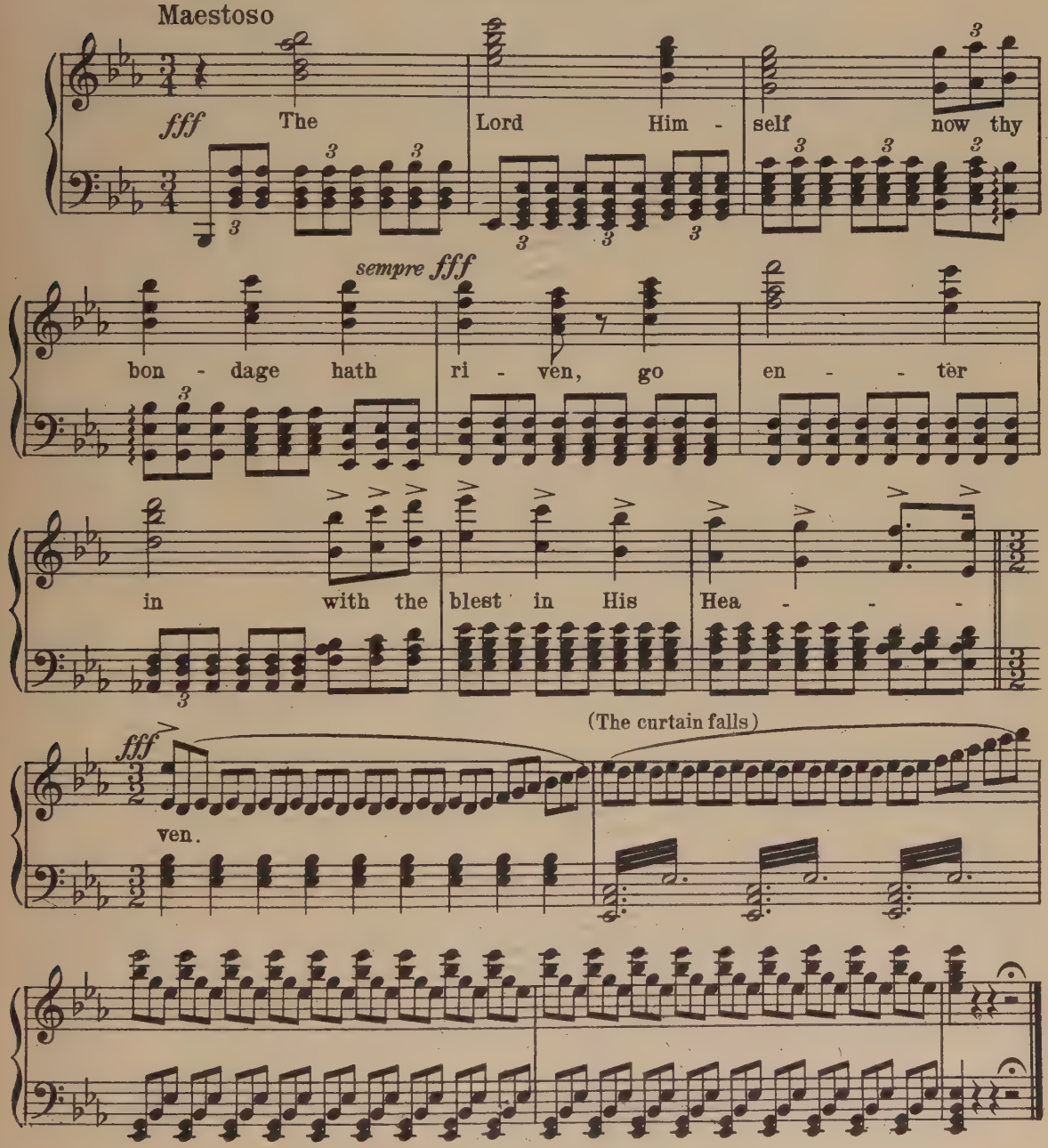

p
Oh star of eve thy
ten - der beam smiles on my spi - rit's trou - bled
dream; from heart that ne'er its trust be - tray'd,
cresc.
greet, when she pass - es, the peer - less maid, bear her be -
yond this vale of sor - row, to fields of light that



A lonely wanderer is attracted by his song, in whom to his intense grief and amazement, Wolfram recognizes Tannhäuser. When asked what has befallen him, Tannhäuser narrates the story of his pilgrimage to Rome, and tells Wolfram that the Pope has refused absolution unless the pastoral staff should put forth green leaves, which would mean that a miracle must happen. Wolfram, whose heart is of gold, tries to com-

fort Tannhäuser, and to aid him against the spell of Venus, who is once more trying to ensnare him. Suddenly the funeral procession of Elizabeth, who has passed away in her grief, passes by and Tannhäuser casts himself beside her bier overcome with grief. The knights are deeply moved as they gaze upon their sorrow-stricken comrade, when over the hill there approaches a company of young pilgrims bearing from the Pope his pastoral staff which has blossomed forth with green leaves. The miracle has happened - the penitent sinner has been pardoned and the strains of the "Pilgrim Chorus" once more fill the air.

Final Chorus


Maestoso
fff
The Lord Him - self now thy
sempre fff
bon - dage hath ri - ven, go en - - ter
in with the blest in His Hea - - -
(The curtain falls)
fff
ven.

END OF THE OPERA.

CAVALLERIA RUSTICANA

Libretto by Menasci & Tozzetti — Music by Pietro Mascagni

CHARACTERS

TURIDDU, a young soldier — SANTUZZA, a village girl
ALFIO, a village carter — LOLA, Alfio's wife
LUCIA, Turiddu's mother

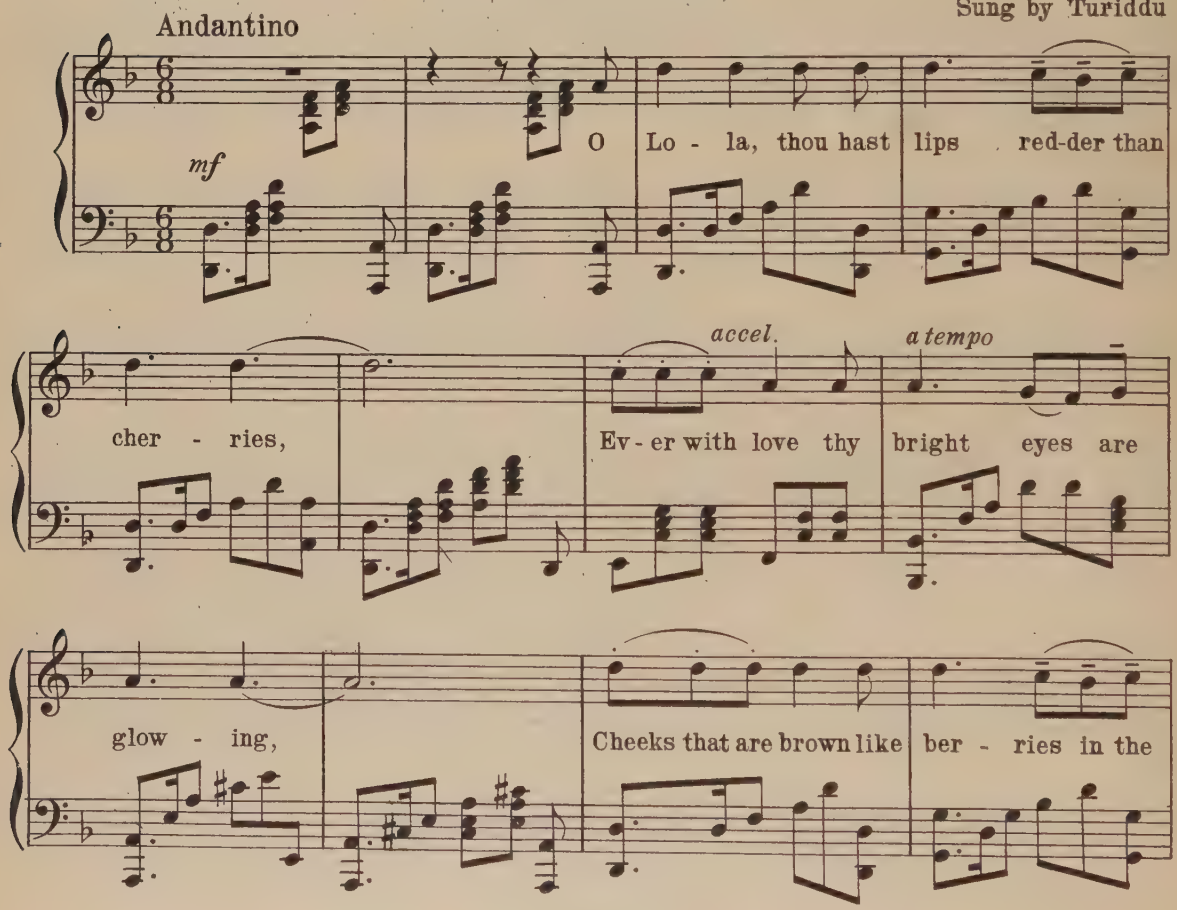
The scene is laid in Sicily about the year 1800.

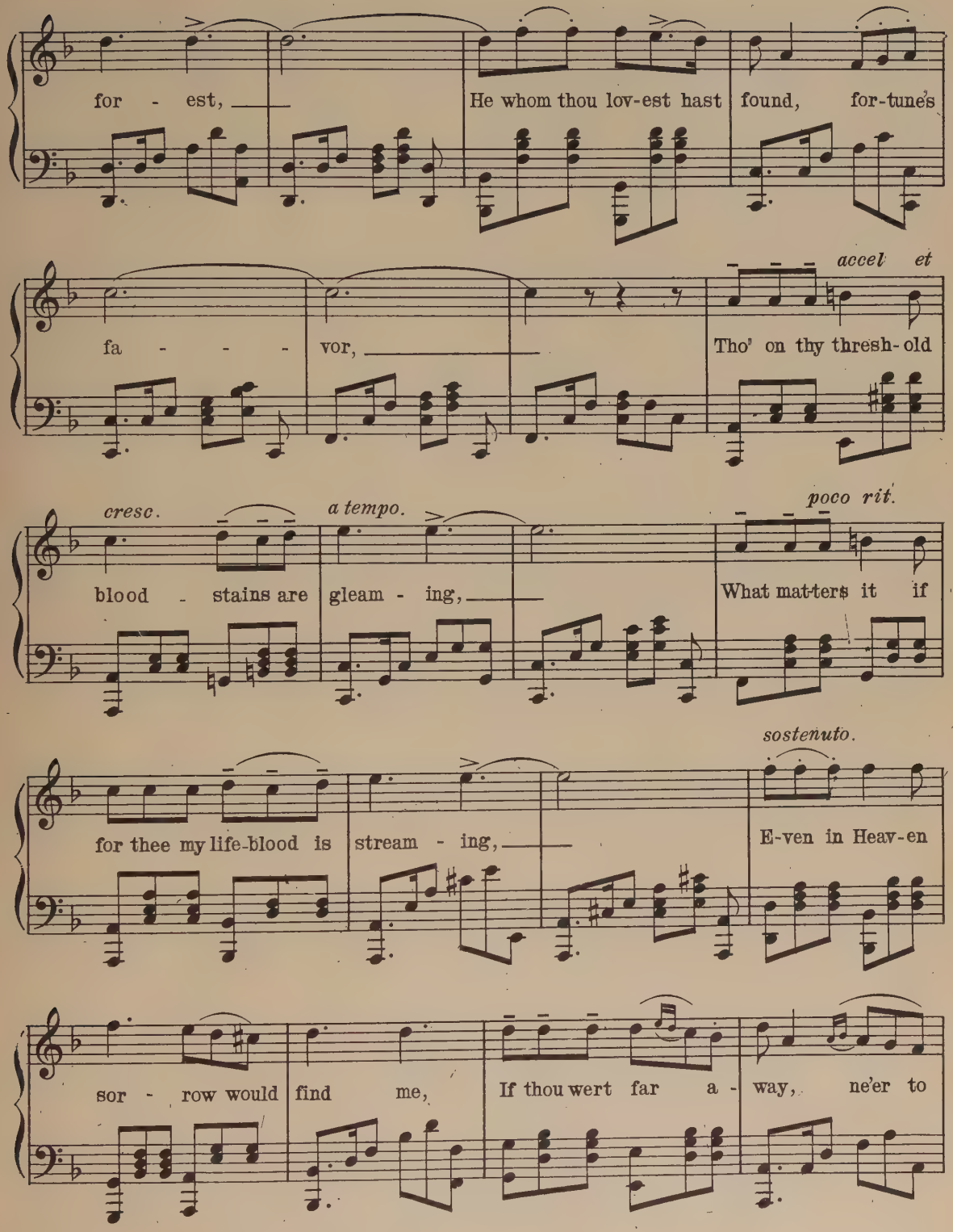
ACT I

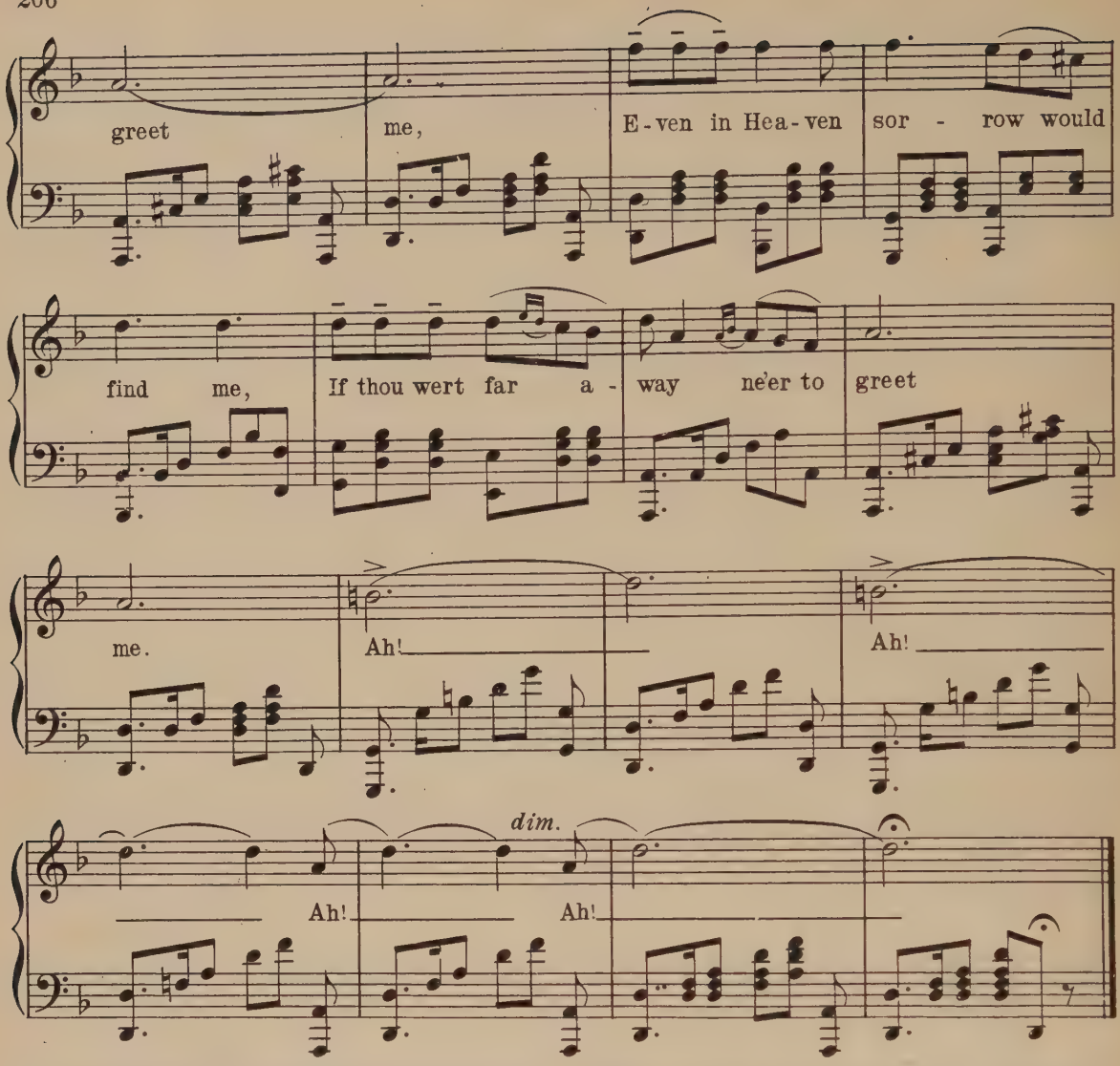
This opera has but one act, and before the curtain is raised, Turiddu, a young soldier, sings from behind the scenes, a tender serenade to Lola, Alfio's wife entitled

* O Lola (Siciliana)

Sung by Turiddu


Andantino
mf
O Lo - la, thou hast lips red-der than
cher - ries,
accel.
a tempo
Ev - er with love thy bright eyes are
glow - ing,
Cheeks that are brown like ber - ries in the


for - est,
He whom thou lov-est hast found, for-tune's
fa - - - vor,
accel et
Tho' on thy thresh-old
cresc.
a tempo.
poco rit.
blood - stains are gleam - ing,
What matters it if
sostenuto.
for thee my life-blood is stream - ing,
E-ven in Heav-en
sor - row would find me,
If thou wert far a - way, ne'er to

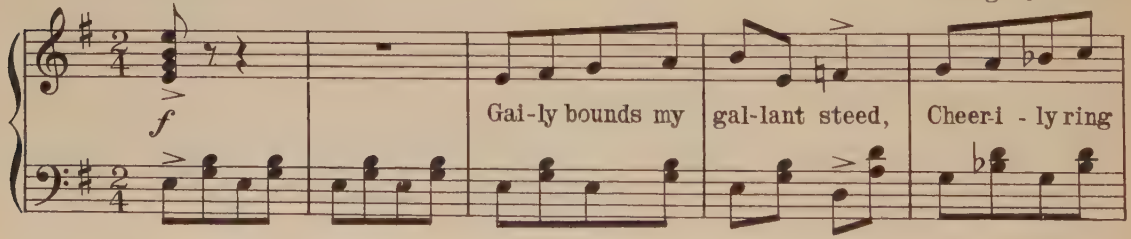


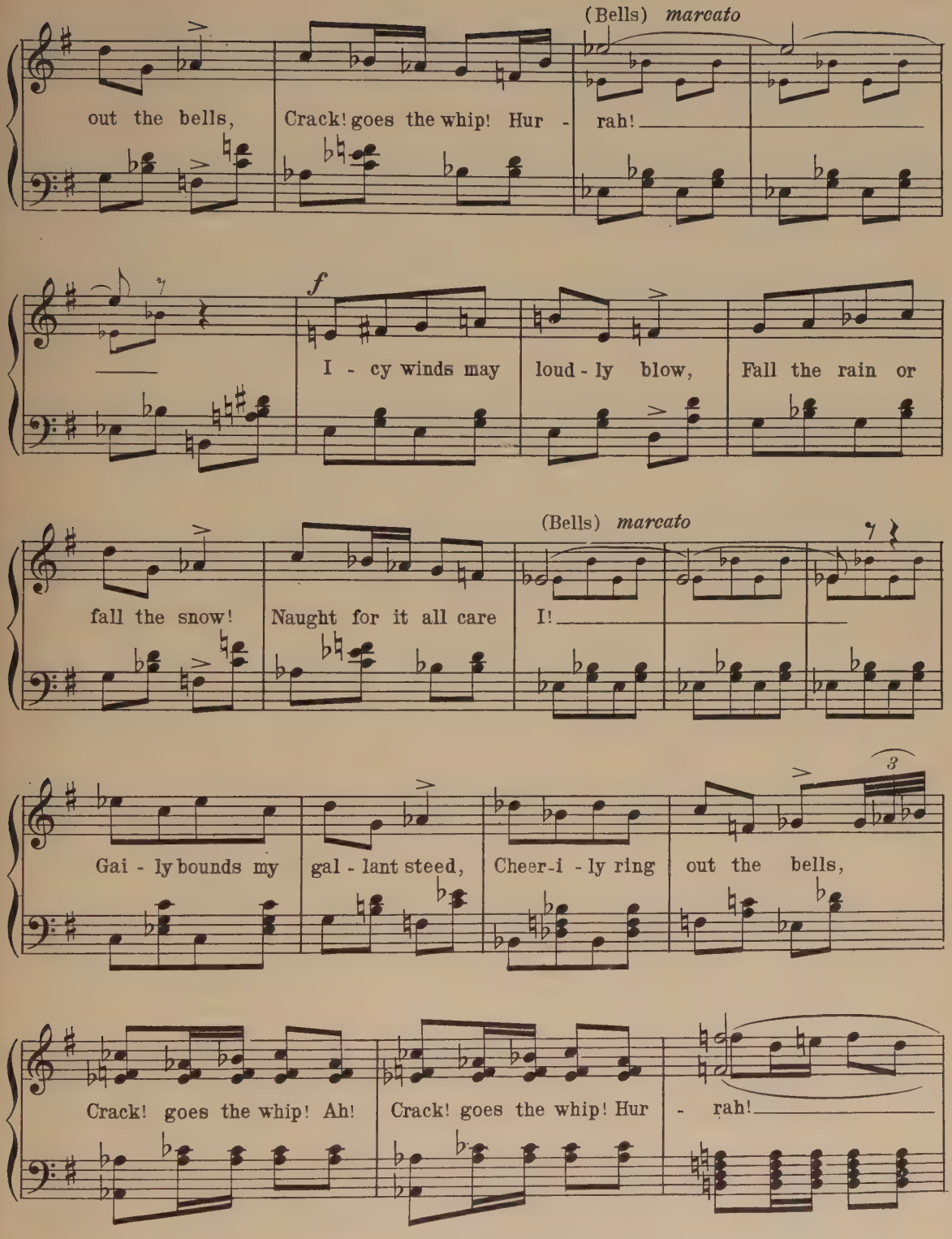
The curtain then rises showing a public square in a Sicilian village with a church in the background at the right, and Mother Lucia's inn at the left. The peasants, with their wives and children, are just entering the church. Santuzza enters and asks Mother Lucia in great anxiety if she has seen anything of Turiddu but Mother Lucia is unable to answer her. Just then Alfio, the village carter enters, cracking his whip merrily, and sings the stirring

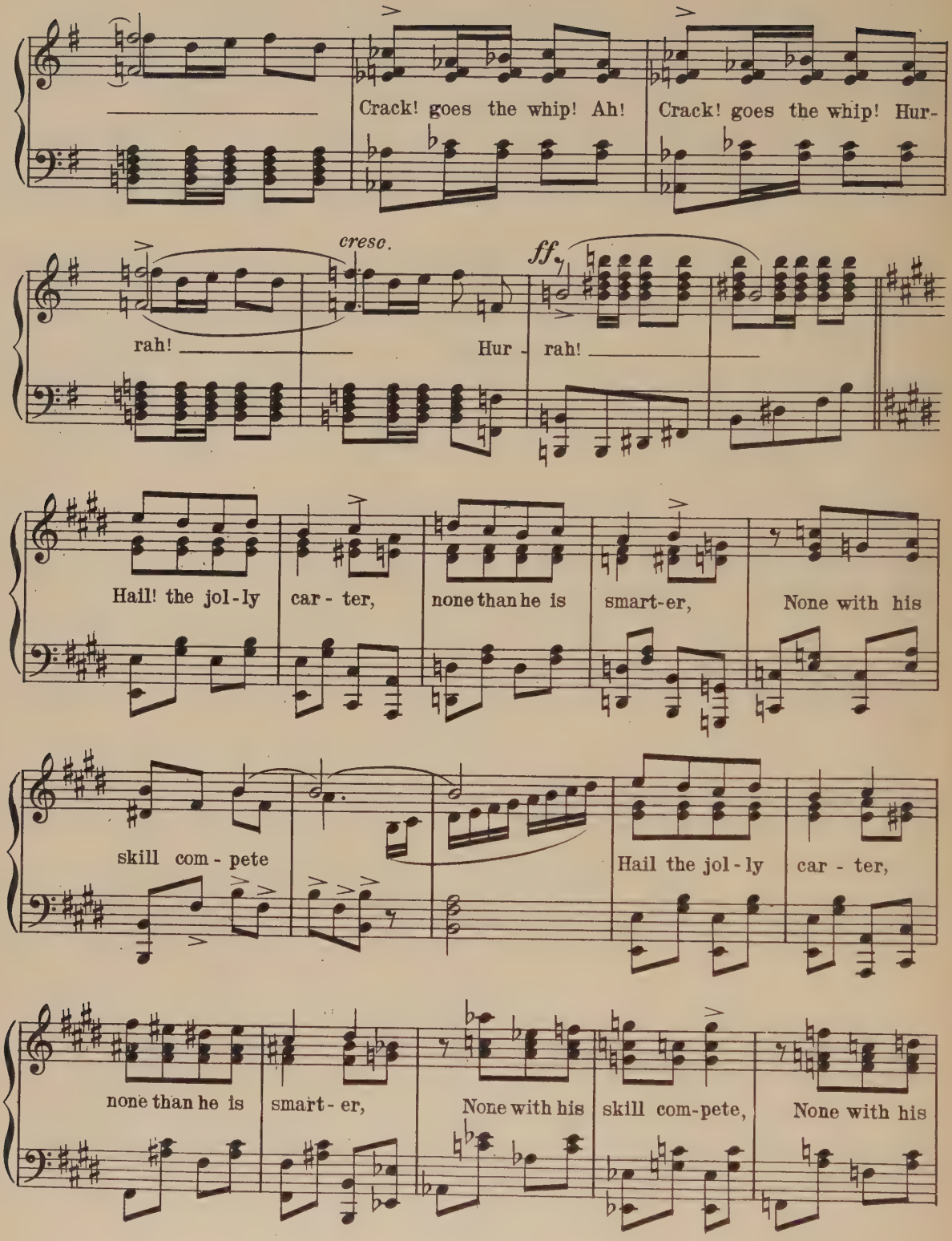
* Carter's Song

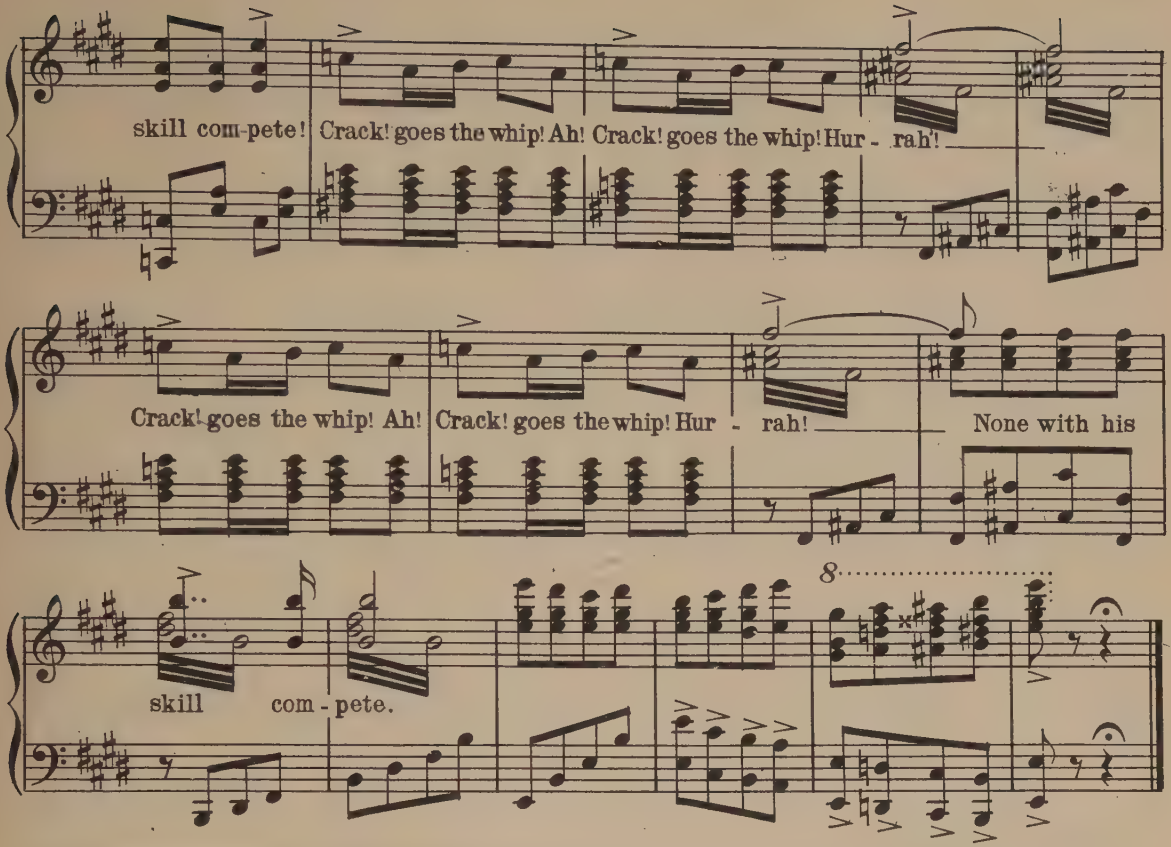
Allegretto

Sung by Alfio



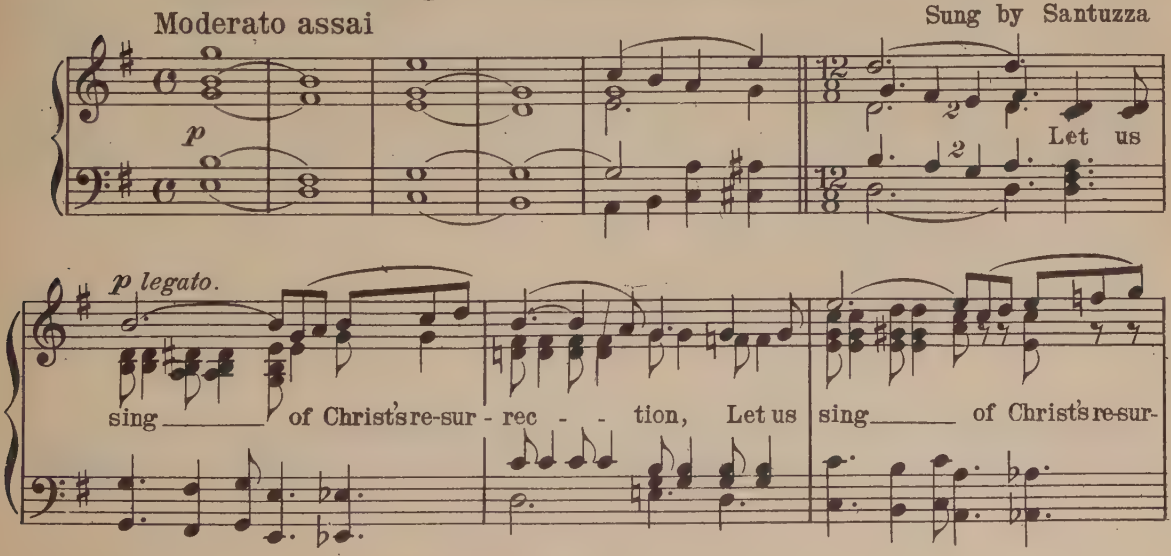

(Bells) marcato
out the bells, Crack! goes the whip! Hur - rah!
f
I - cy winds may loud - ly blow, Fall the rain or
(Bells) marcato
fall the snow! Naught for it all care I!
Gai - ly bounds my gal - lant steed, Cheer-i - ly ring out the bells,
Crack! goes the whip! Ah! Crack! goes the whip! Hur - rah!

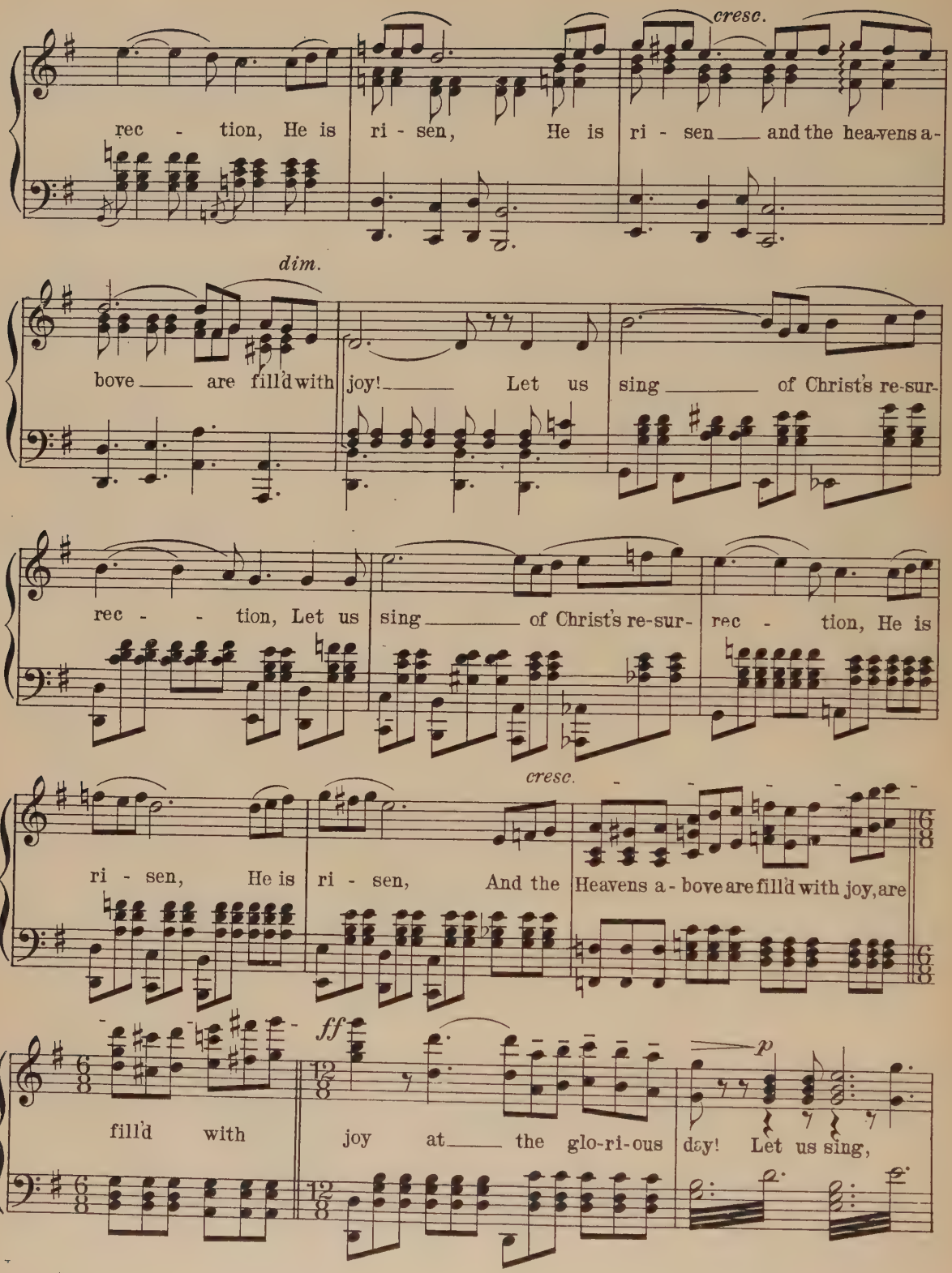

Crack! goes the whip! Ah!
Crack! goes the whip! Hur-
cresc.
ff
rah!
Hur - rah!
Hail! the jol - ly
car - ter,
none than he is
smart - er,
None with his
skill com - pete
Hail the jol - ly
car - ter,
none than he is
smart - er,
None with his
skill com - pete,
None with his

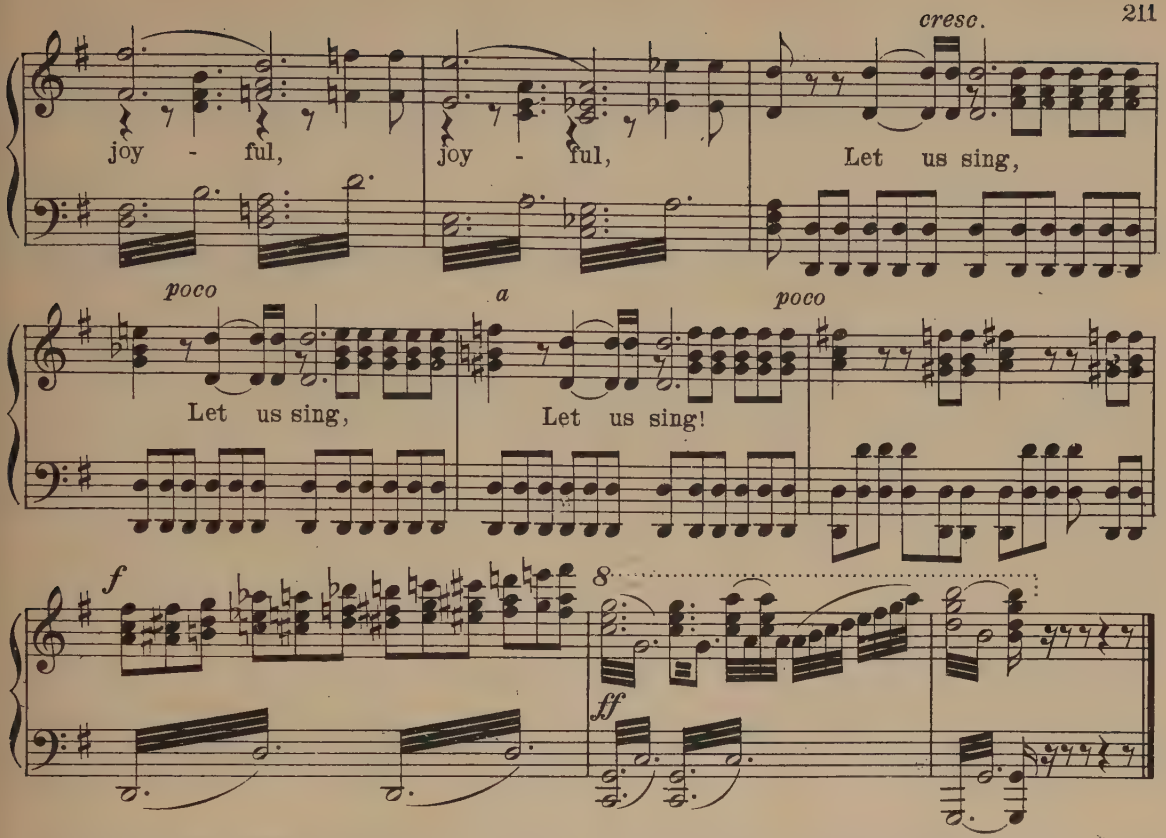

skill com-pete! Crack! goes the whip! Ah! Crack! goes the whip! Hur - rah!
Crack! goes the whip! Ah! Crack! goes the whip! Hur - rah! None with his
skill com - pete.

Alfio inquires of Mother Lucia whether she has any of her good old wine, and when she tells him that Turiddu has gone away to purchase some, Alfio tells her she must be mistaken, as he himself saw Turiddu near his (Alfio's) cottage that very morning. Alfio then goes away and Santuzza sings with the chorus a beautiful Easter hymn entitled

Let Us Sing Of Christ's Resurrection




cresc.
rec - tion, He is ri - sen, He is ri - sen and the hea-vens a-
dim.
bove are fill'd with joy! Let us sing of Christ's re-sur-
rec - - tion, Let us sing of Christ's re-sur- rec - tion, He is
cresc.
ri - sen, He is ri - sen, And the Heavens a - bove are fill'd with joy, are
ff
fill'd with joy at the glo-ri-ous day!
p
Let us sing,

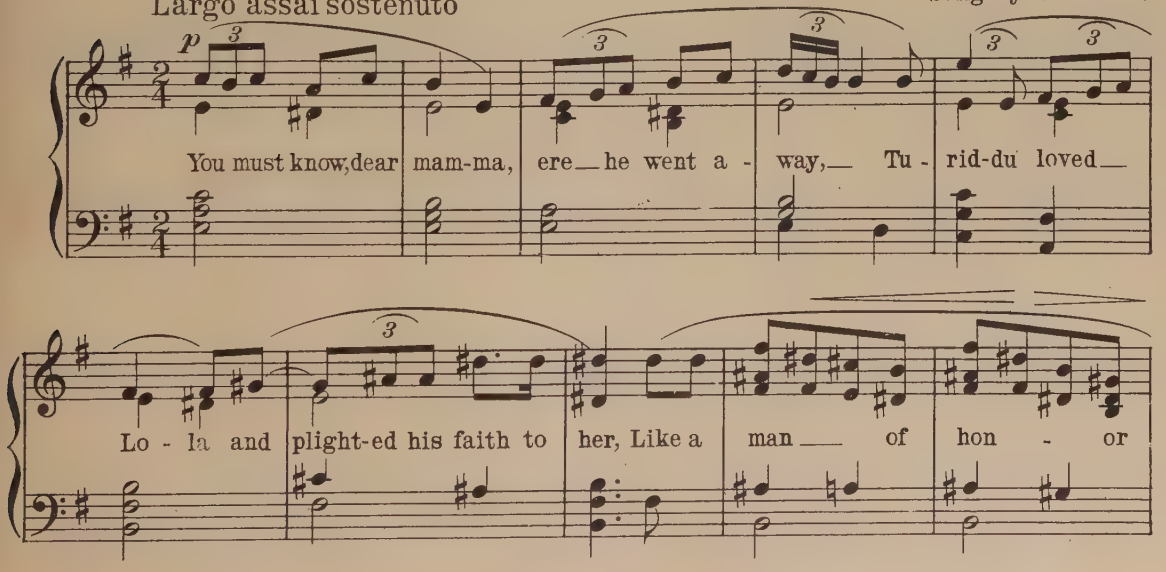


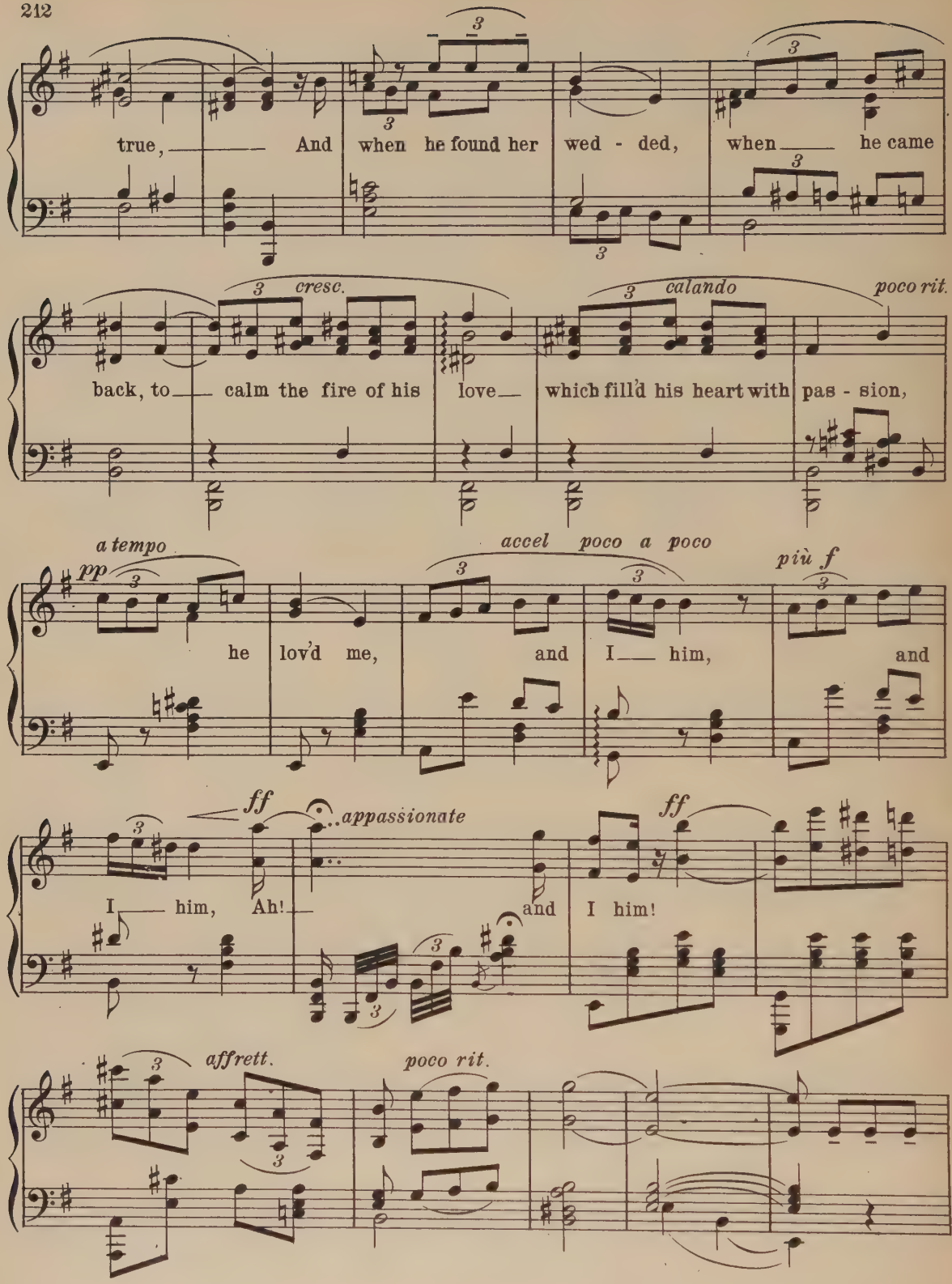
At the conclusion of this song, all enter the church except Santuzza and Mother Lucia, and when the latter asks her why she had cautioned her to be silent when Alfio said that he had seen Turiddu in the village, Santuzza tells Mother Lucia that Turiddu has disgraced her in the song

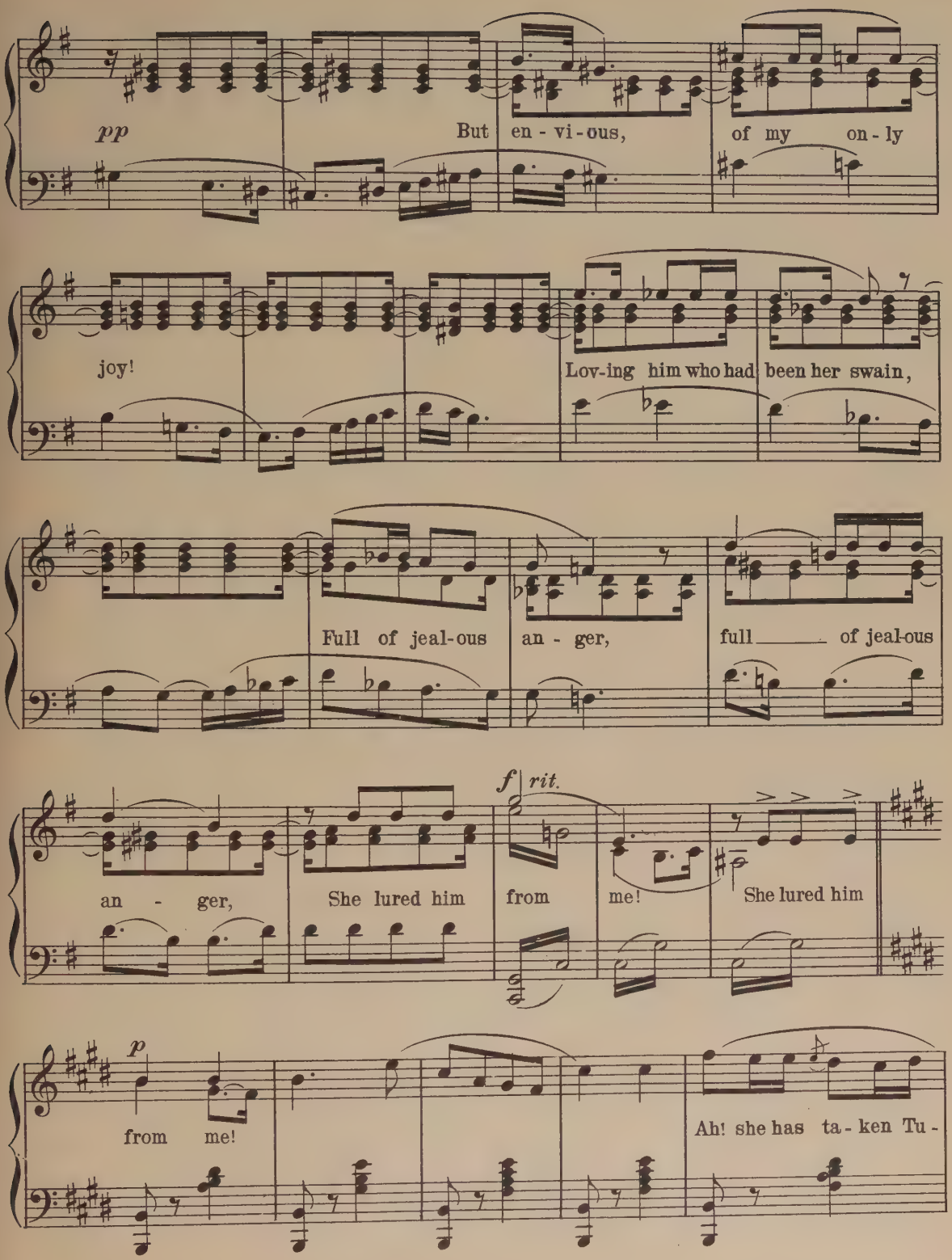
* You Must Know

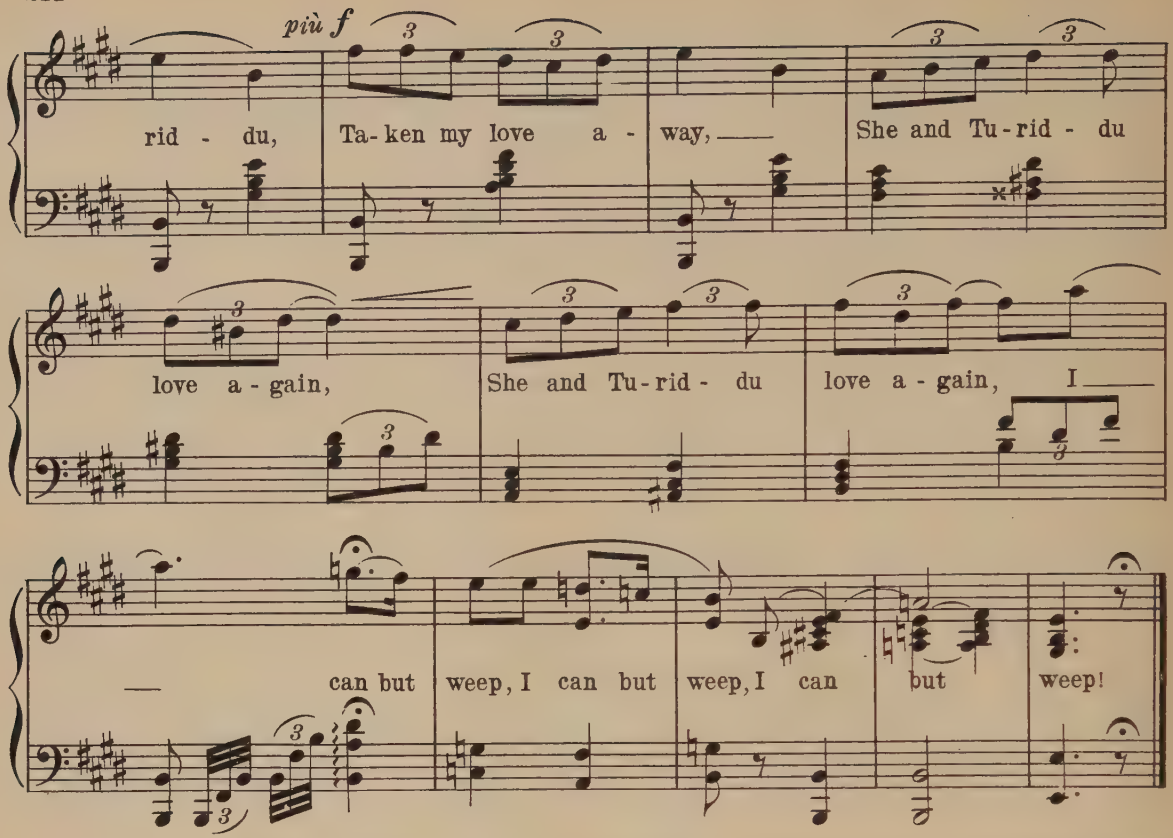
Largo assai sostenuto

Sung by Santuzza



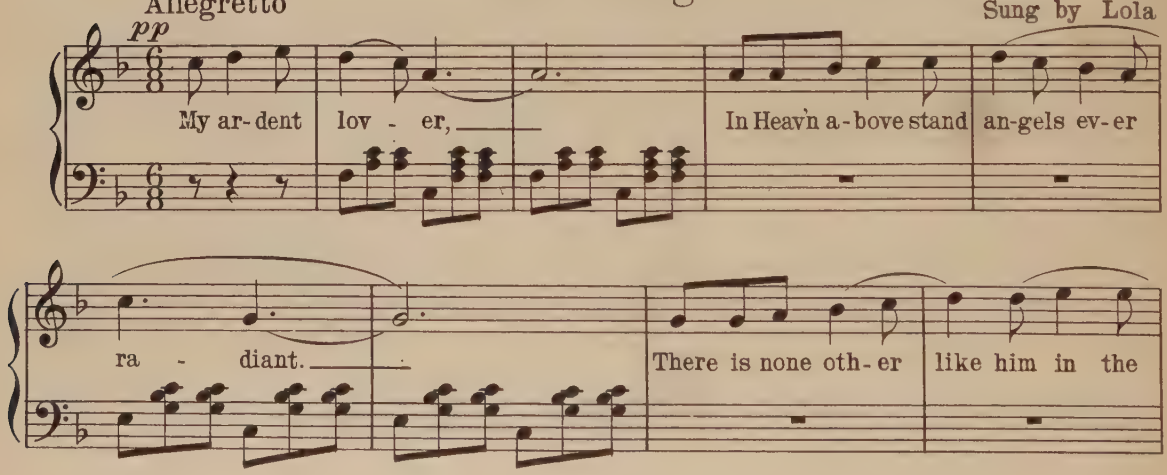

true, And when he found her wed - ded, when he came
cresc.
calando
poco rit.
back, to calm the fire of his love which fill'd his heart with pas - sion,
a tempo
pp
accel poco a poco
più f
he lov'd me, and I him, and
ff
appassionate
ff
I him, Ah! and I him!
affrett.
poco rit.

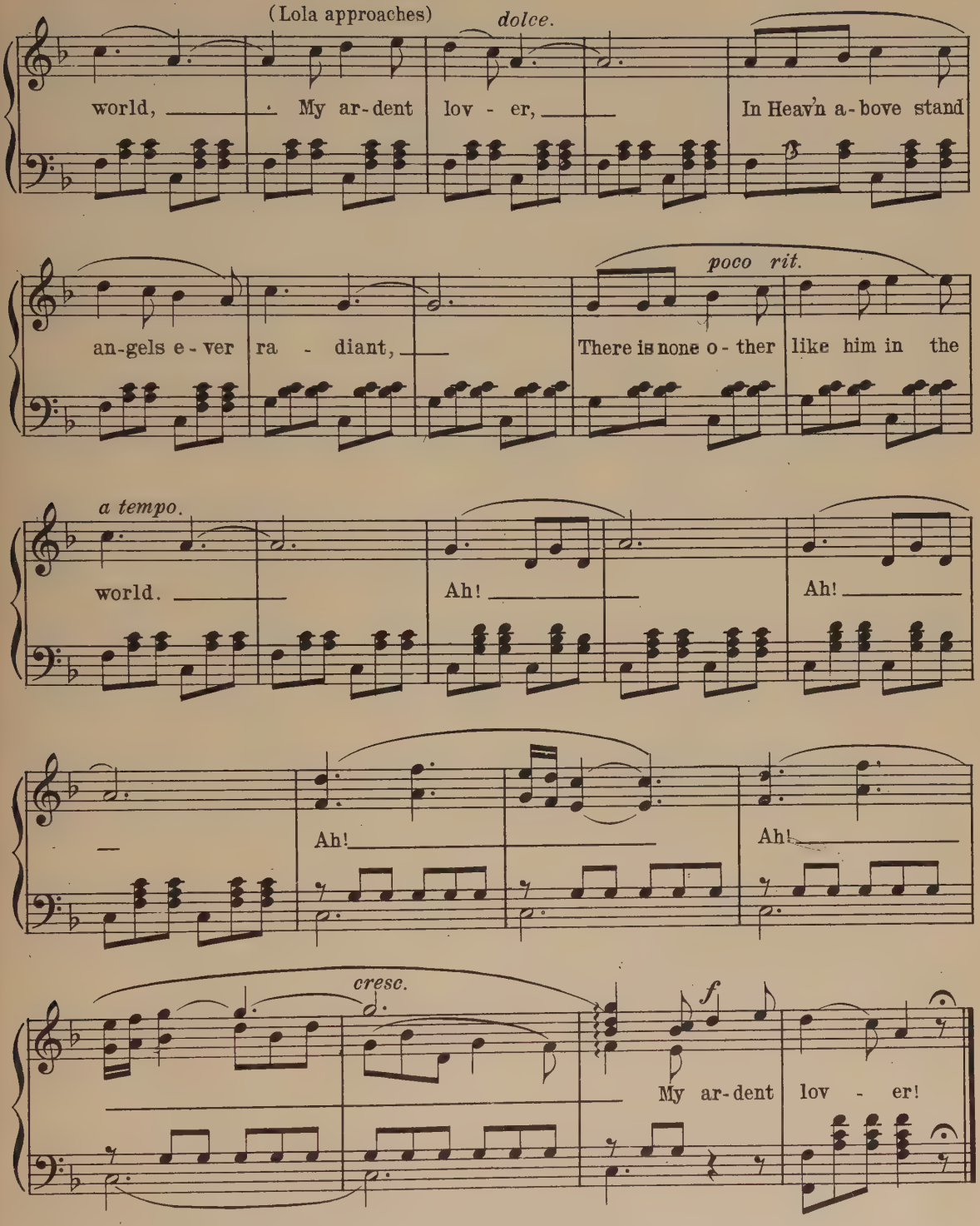

pp
But en - vi - ous,
of my on - ly
joy!
Lov-ing him who had been her swain,
Full of jeal-ous an - ger,
full of jeal-ous
an - ger,
She lured him
from
me!
She lured him
f
rit.
p
from me!
Ah! she has ta - ken Tu -


più f
rid - du, Ta-ken my love a - way, She and Tu-rid - du
love a - gain, She and Tu-rid - du love a - gain, I
can but weep, I can but weep, I can but weep!

As Mother Lucia, deeply grieved at the turn affairs have taken on Easter morning, goes into the church to pray, Turiddu enters and Santuzza immediately seizes the opportunity to question him in no gentle manner regarding where he has been. When Turiddu says that he had journeyed to the village of Francofonte to purchase wine, she tells him that he is deceiving her and that Alfio has seen him near his cottage. Turiddu thereupon becomes exceedingly angry and as he accuses Santuzza of spying upon him, Lola is heard approaching, singing from behind the scenes the song entitled

Lola's Song



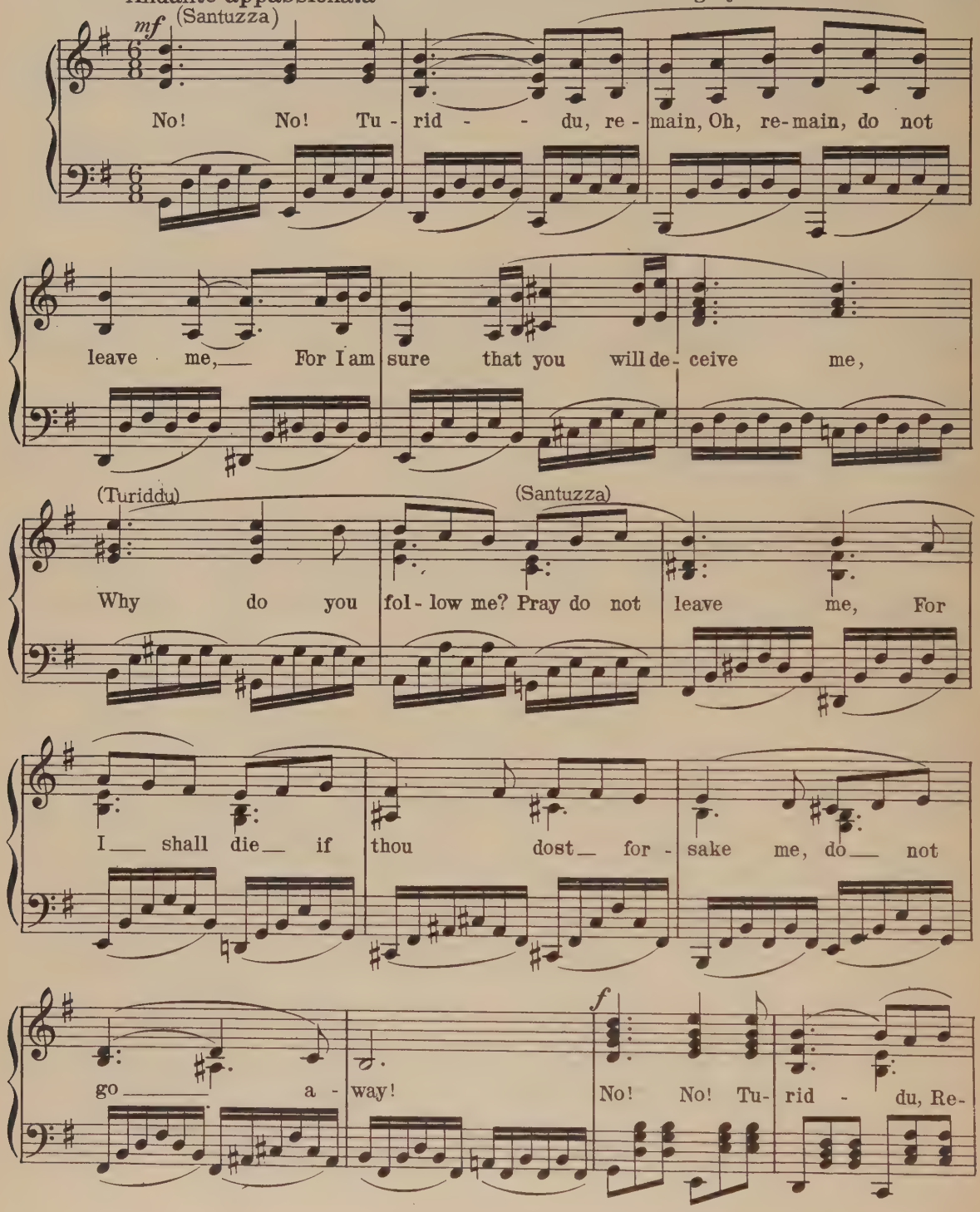


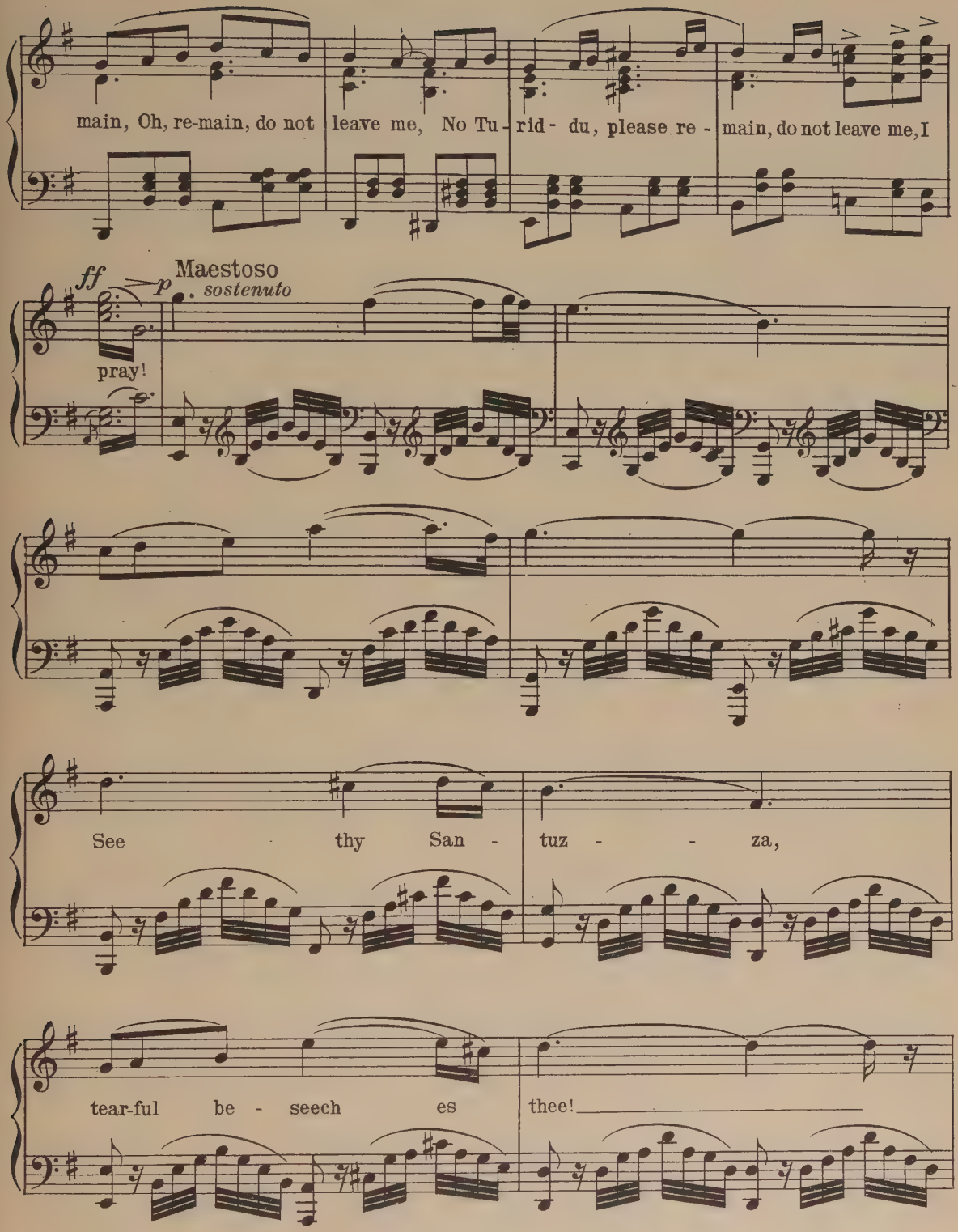
Lola enters, and seeing Turiddu and Santuzza together, mocks at both of them, and finally enters the church

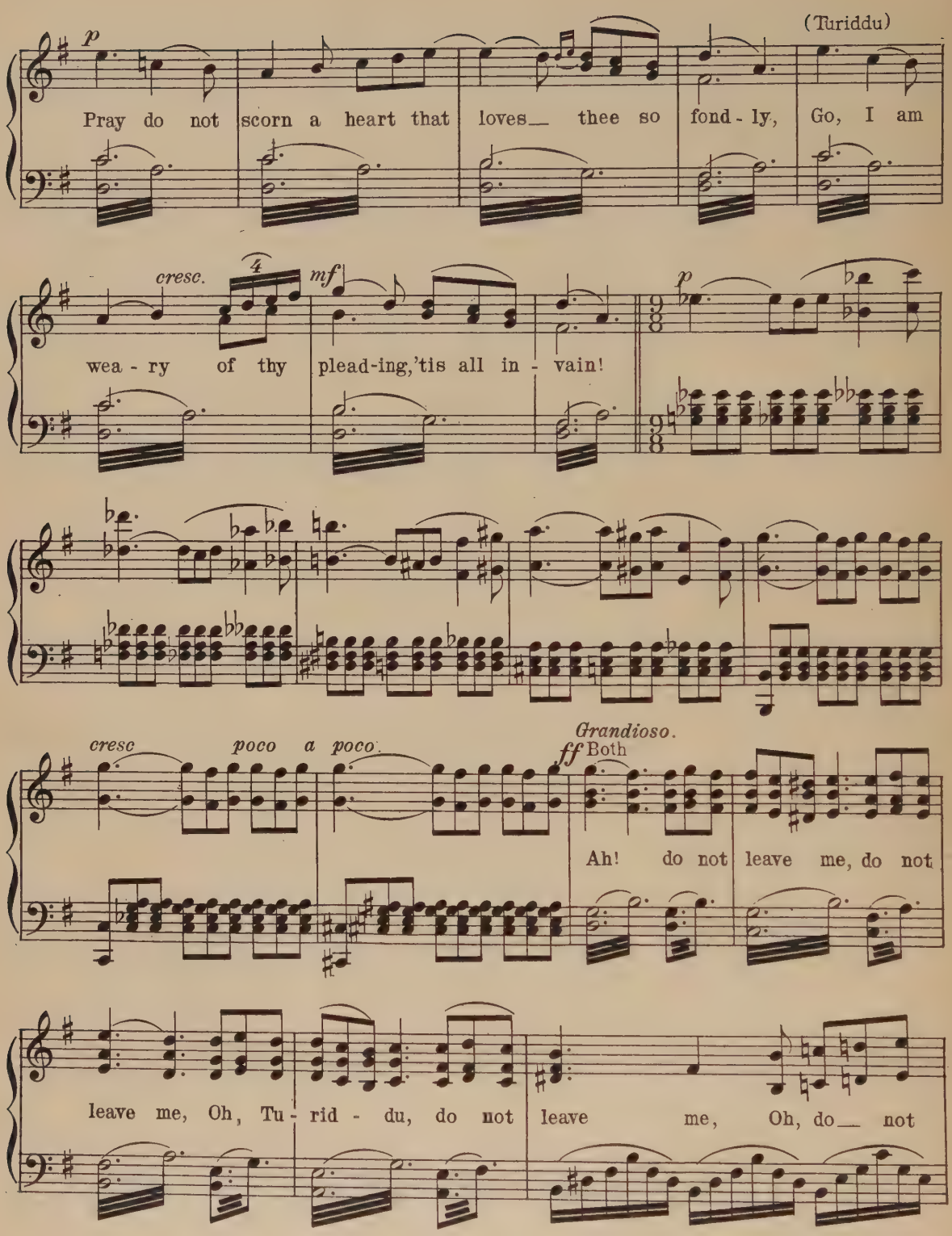
leaving them alone. Santuzza again attempts to induce Turiddu to listen to her and the act culminates in the magnificent duet entitled

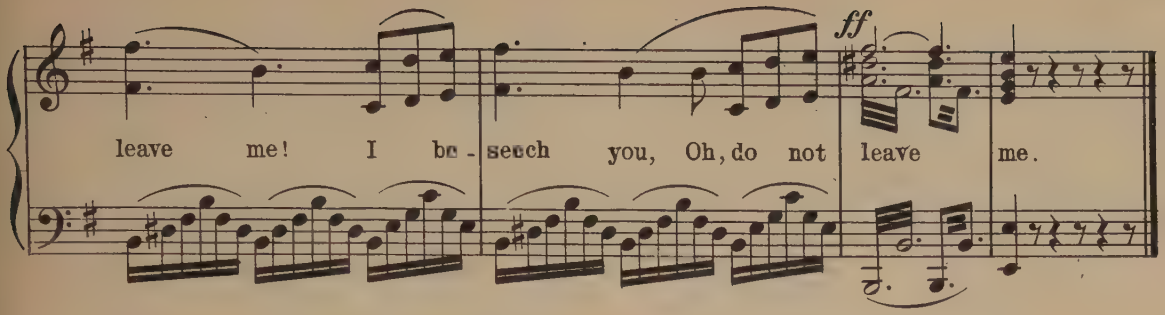
*No, No, Turiddu

Sung by Santuzza and Turiddu


Andante appassionata
mf
(Santuzza)
No! No! Tu - rid - - du, re - main, Oh, re-main, do not
leave me, For I am sure that you will de - ceive me,
(Turiddu)
(Santuzza)
Why do you fol - low me? Pray do not leave me, For
I shall die if thou dost for - sake me, do not
go a - way!
f
No! No! Tu- rid - du, Re-

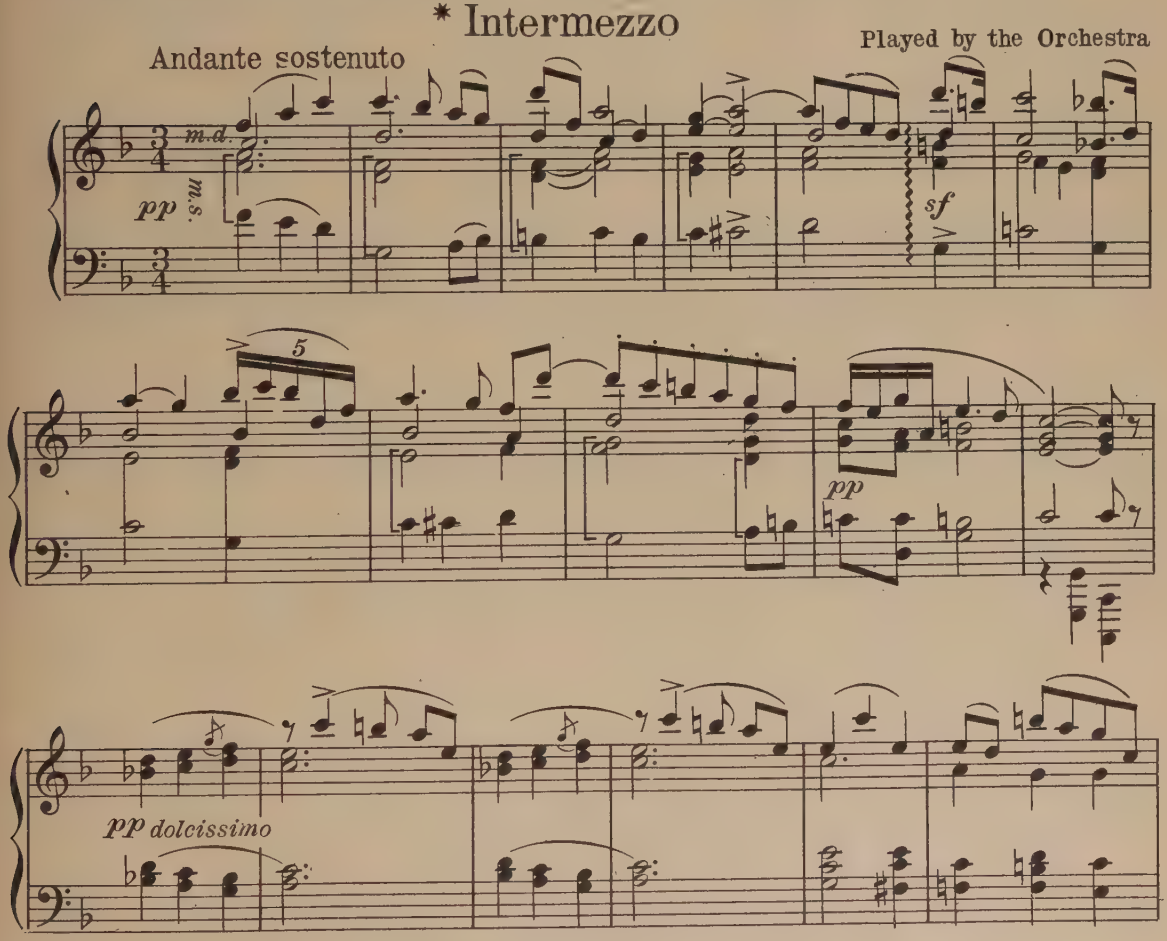

main, Oh, re-main, do not leave me, No Tu - rid - du, please re - main, do not leave me, I
ff
p
Maestoso
sostenuto
pray!
See thy San - tuz - za,
tear-ful be - seech es thee!

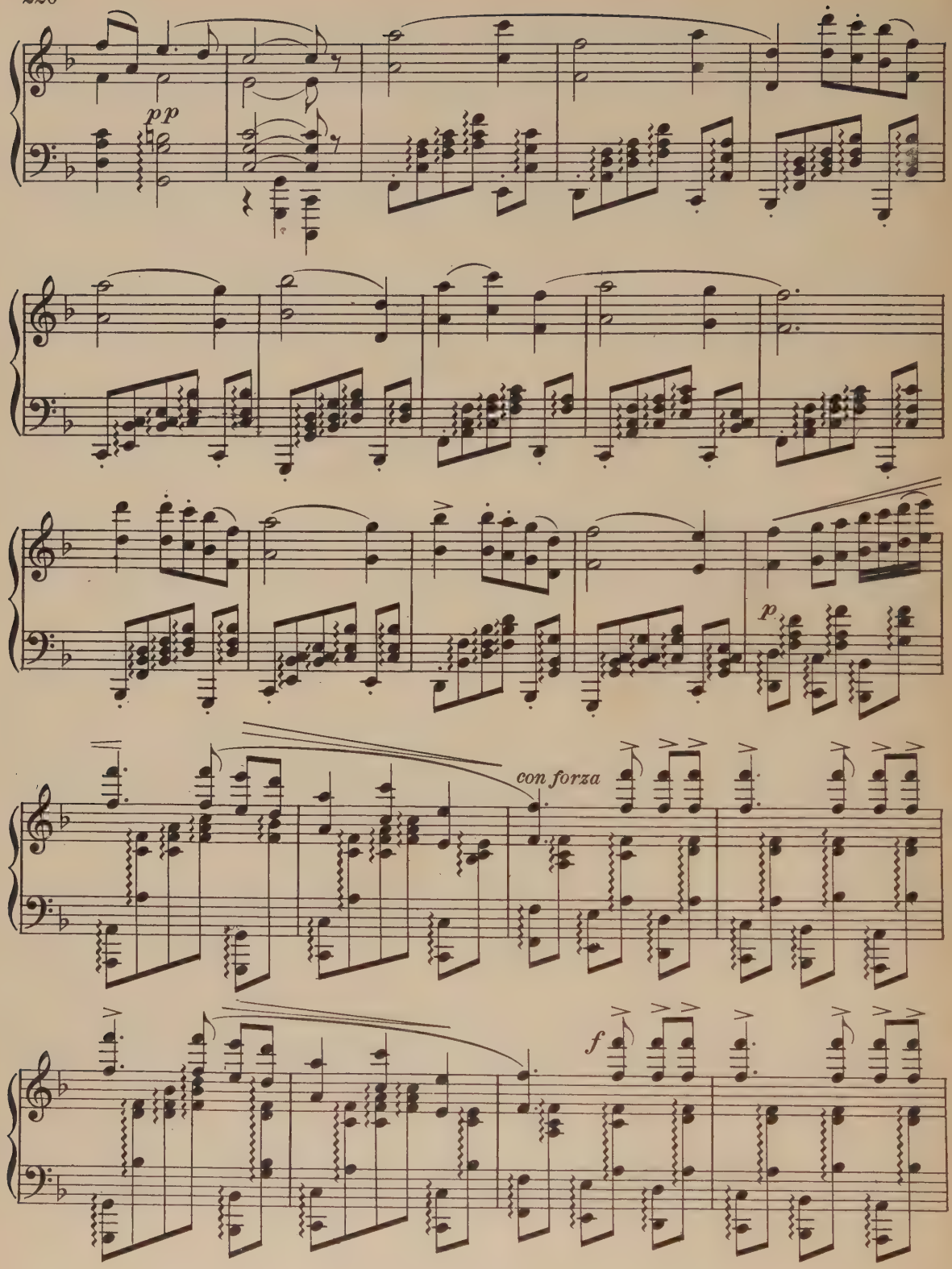

(Turiddu)
p
Pray do not scorn a heart that loves thee so fond - ly, Go, I am
cresc.
4
mf
wea - ry of thy plead-ing,'tis all in - vain!
p
cresc poco a poco.
Grandioso.
ff Both
Ah! do not leave me, do not
leave me, Oh, Tu - rid - du, do not leave me, Oh, do not



Turiddu however persists in his determination to leave her, and when she continues to importune him, throws her to the ground and enters the church, whereupon Santuzza in a high fury curses him.

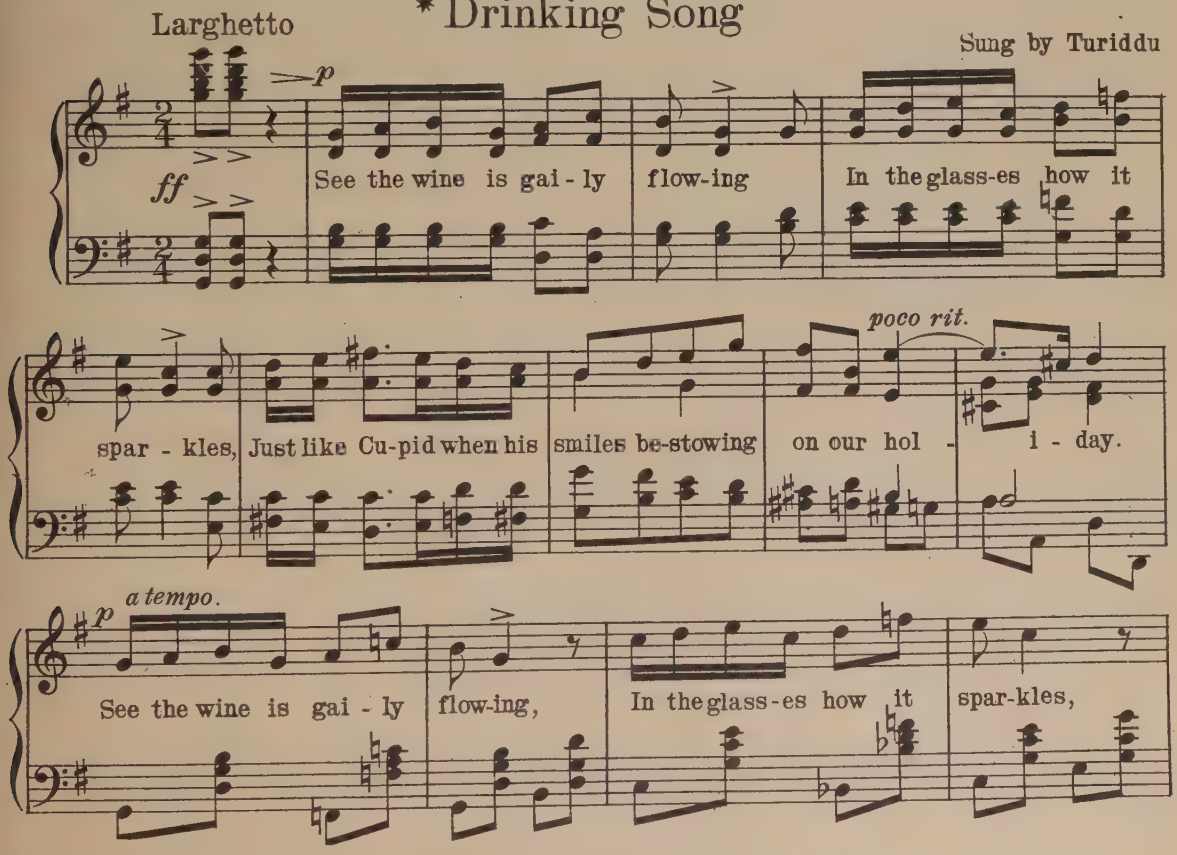
As she is standing there, full of impotent anger, Alfio enters and in the madness of her jealousy, Santuzza discloses to him the fact that Turiddu has not only disgraced her, but has also been carrying on a desperate flirtation with Lola, Alfio's wife, whereupon Alfio swears that Turiddu shall pay the penalty of his double treachery. At this point there is a pause in the action and the orchestra plays the beautiful

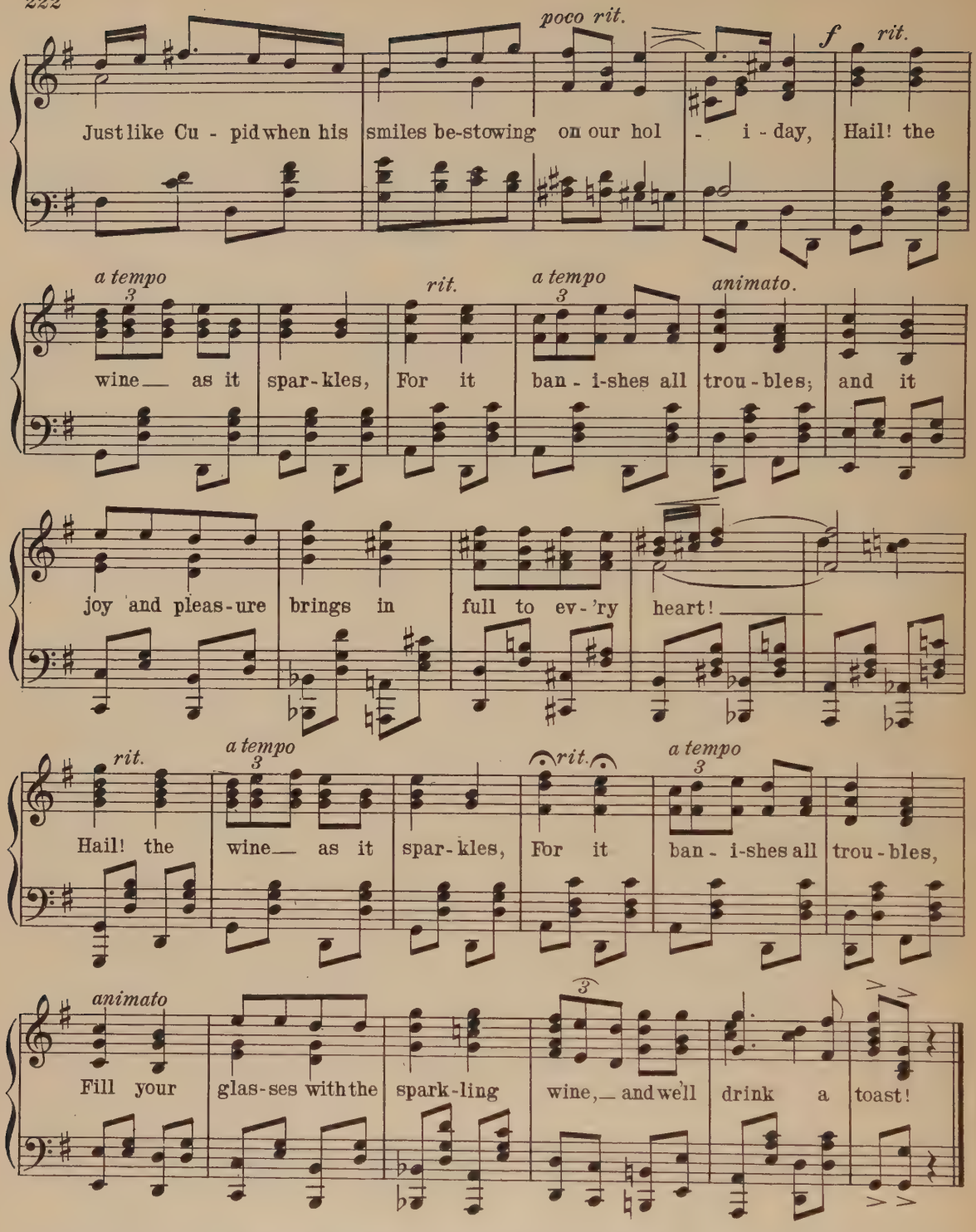



pp
p
con forza
f

The people then pour out of the church after the service, Turiddu and Lola among them. Turiddu detains Lola, although she insists that she must go to meet her husband Alfio. He then invites the people to celebrate the day in a cup of red wine and as the glasses from the inn are passed around he sings the merry

*Drinking Song


Larghetto
Sung by Turiddu
p
ff
See the wine is gai - ly flow-ing In the glass-es how it
spar - kles, Just like Cu-pid when his smiles be-stowing on our hol - i - day.
poco rit.
a tempo.
p
See the wine is gai - ly flow-ing, In the glass-es how it spar-kles,


poco rit.
f
rit.
Just like Cu - pid when his smiles be-stowing on our hol - i - day, Hail! the
a tempo
rit.
a tempo
animato.
wine as it spar-kles, For it ban - i-shes all trou - bles; and it
joy and pleas-ure brings in full to ev-'ry heart!
rit.
a tempo
rit.
a tempo
Hail! the wine as it spar-kles, For it ban - i-shes all trou-bles,
animato
Fill your glas-ses with the spark-ling wine, and we'll drink a toast!

At the conclusion of the song Alfio enters and when Turiddu offers him a cup of wine, refuses it. Turiddu throws away the wine in anger and the women forseeing, a quarrel, go away, taking Lola with them. The two

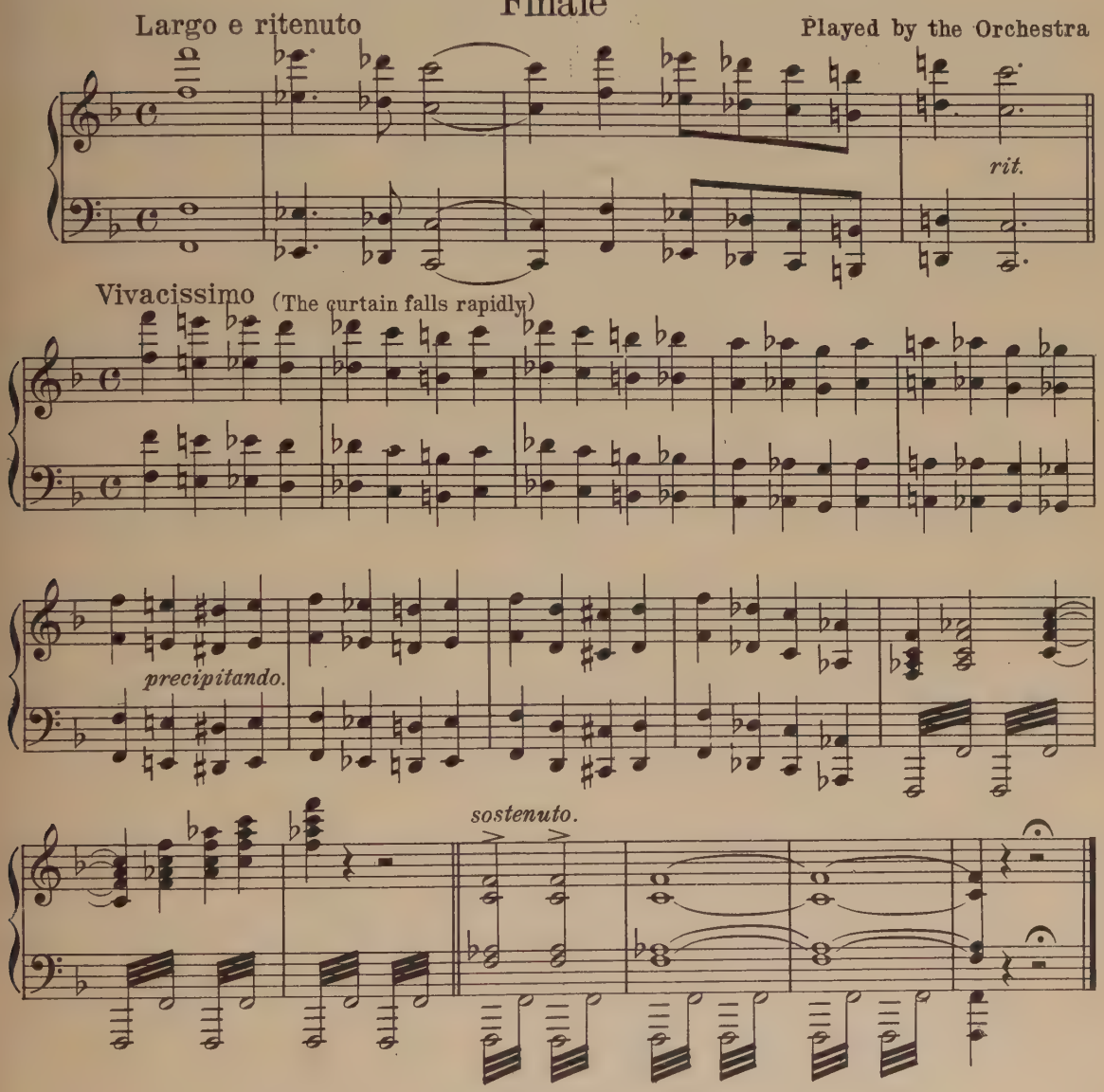
men embrace and Turiddu bites Alfio's ear viciously, which, according to the Sicilian custom, constitutes the challenge for a duel.

Alfio accepts the challenge and Turiddu, while acknowledging the justice of Alfio's desire for vengeance, warns him that Santuzza's knife will be imbedded in his (Alfio's) heart if he (Turiddu) falls.

There then follows an affecting parting scene between Mother Lucia and her son Turiddu. He has come to a full realization of the fact that he has treated Santuzza shamefully, and while he does not want to let his mother know that he is going to fight a duel with Alfio, he implores her to take good care of Santuzza.

Bidding his mother a last farewell, he rushes away as Santuzza enters. The music assumes the greatest possible dramatic power; a woman enters and shrieks "Neighbor Turiddu is murdered." The people rush upon the stage as Santuzza, overcome by her consciousness that his death is due to her, falls swooning upon the ground.

* Finale



END OF THE OPERA.

AÏDA

Libretto by A. Ghislanzoni — Music by Guiseppe Verdi

CHARACTERS

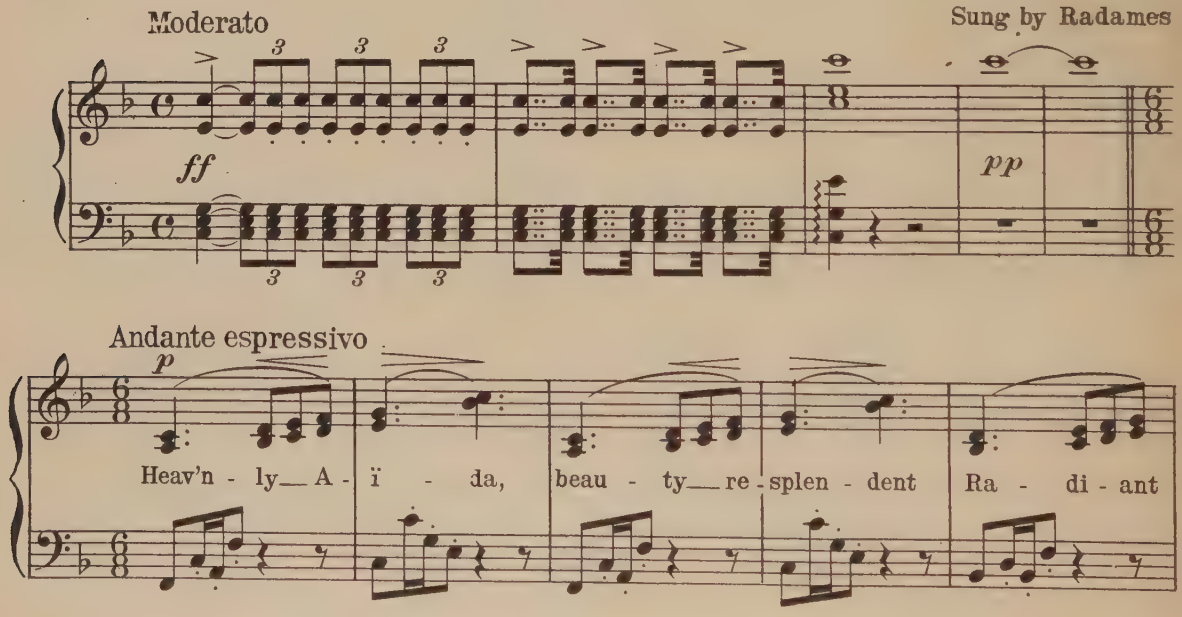
AMONASRO, King of Ethiopia — AMNERIS, his daughter
AÏDA, his daughter — RADAMES, an Egyptian captain
THE KING OF EGYPT — RAMPHIS, a high priest

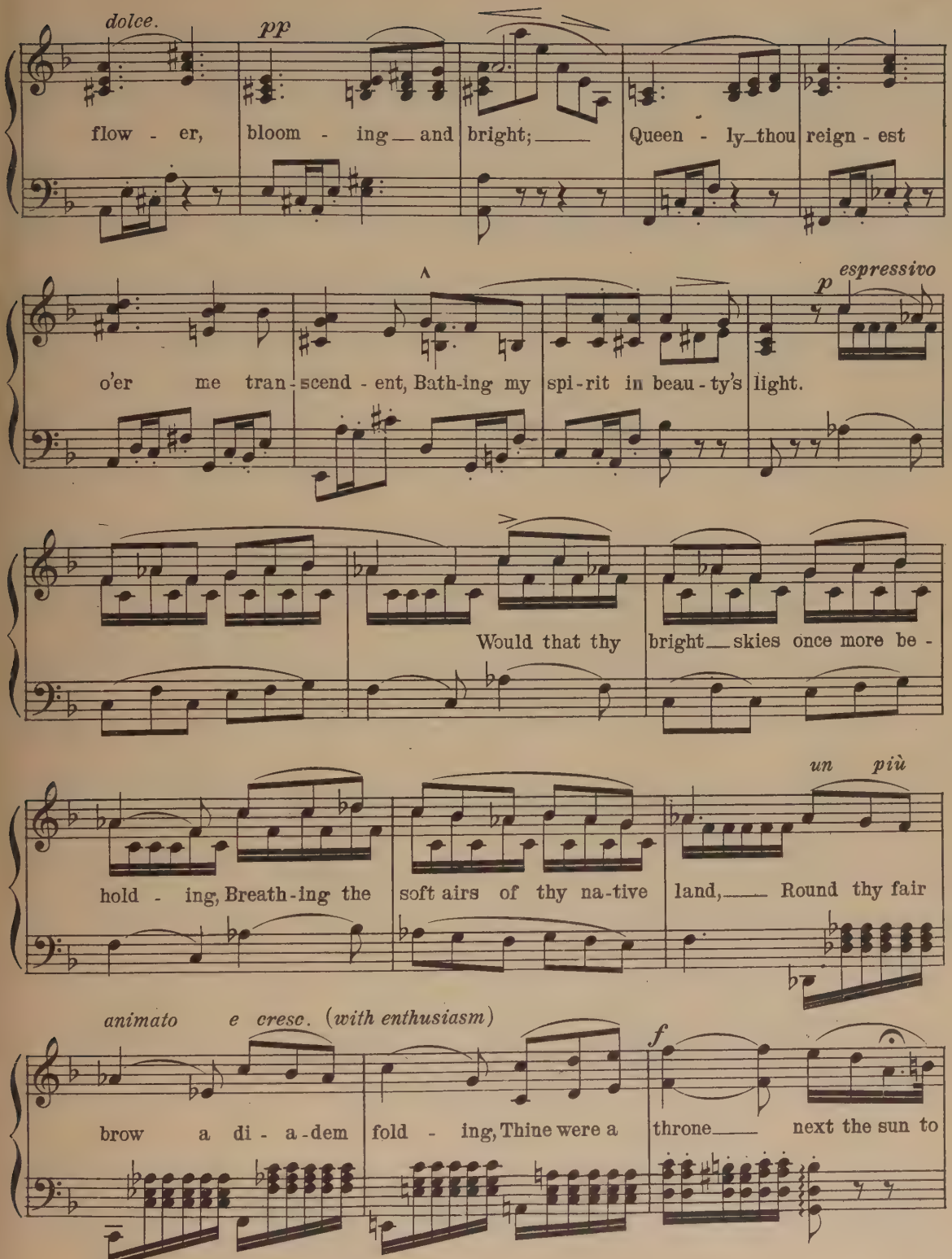
The scene is laid in Memphis and Thebes in Pharoah's time.

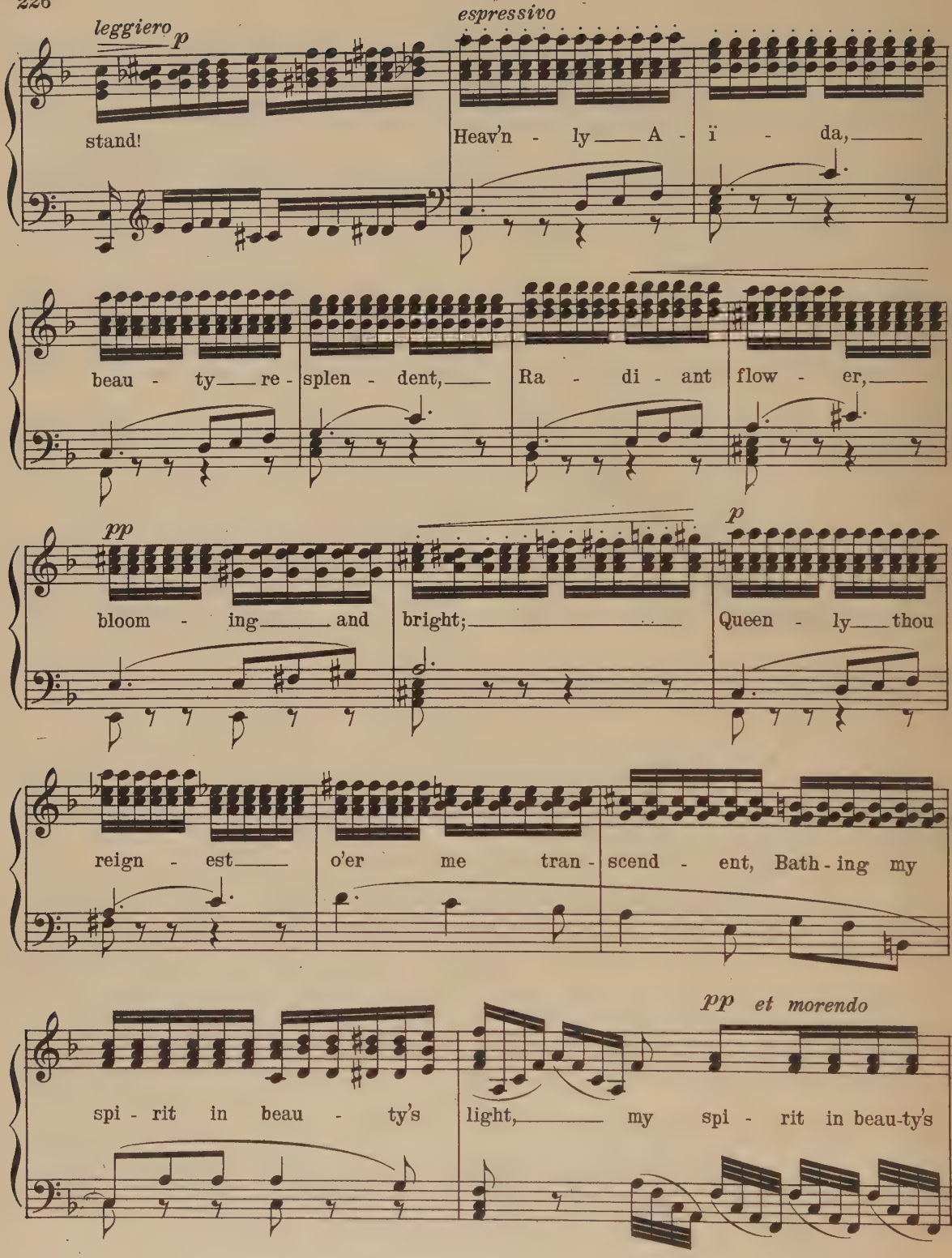
ACT I

The first scene takes place in a hall of the King's palace at Memphis. Ramphis, the high priest tells Radames, a captain in the King's Guard, that the Ethiopians are again threatening the Egyptians and that he has consulted the Goddess Isis, who has named the supreme leader of the Egyptian army. Ramphis leaves to inform the King of the Goddess's decree. Radames, left alone, gives expression to his hope that he will be the one selected as leader and that he will be enabled to return victorious to Aïda (with whom he is deeply in love) in the beautiful air

*Heav'nly Aïda



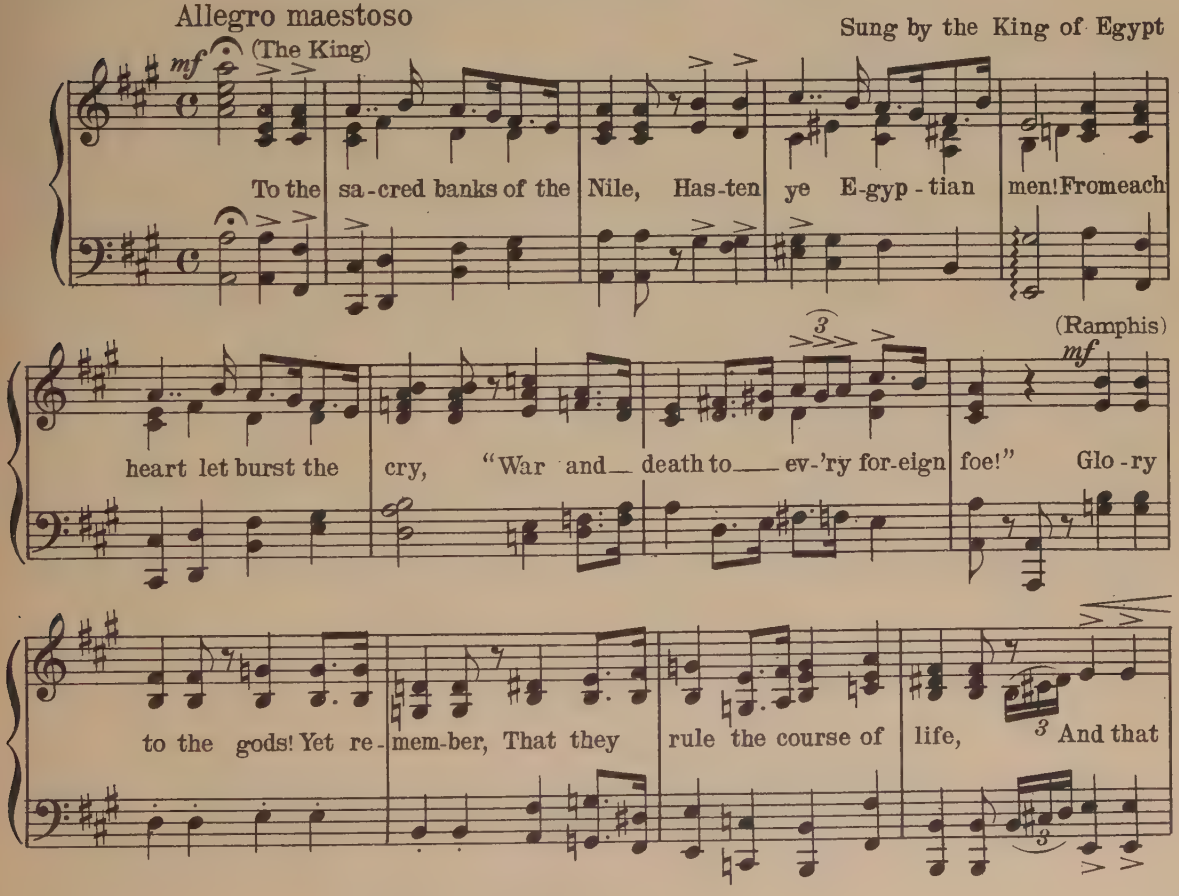

dolce.
pp
flow - er, bloom - ing and bright; Queen - ly thou reign - est
p espressivo
o'er me tran - scend - ent, Bath-ing my spi - rit in beau - ty's light.
Would that thy bright skies once more be -
un più
hold - ing, Breath-ing the soft airs of thy na-tive land, Round thy fair
animato e cresc. (with enthusiasm)
f
brow a di - a - dem fold - ing, Thine were a throne next the sun to

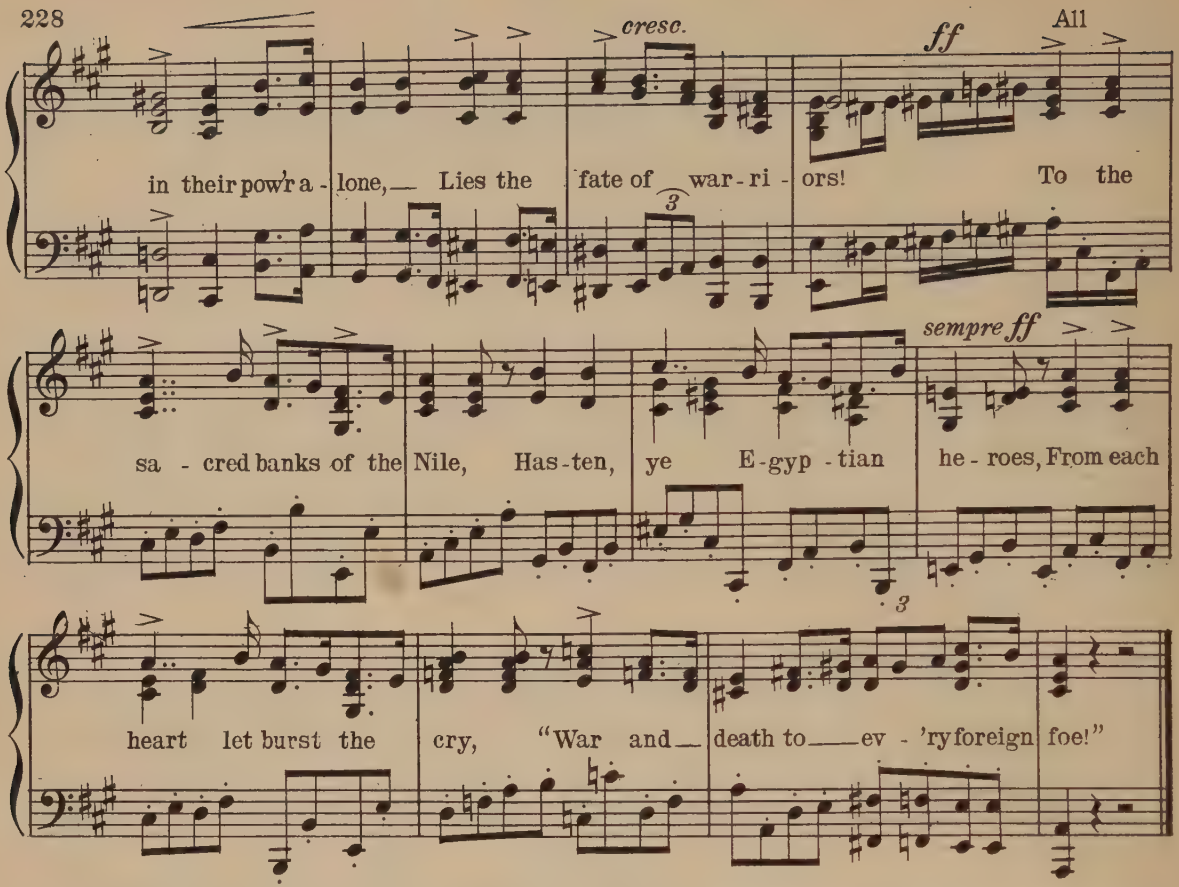

leggiero
p
stand!
espressivo
Heav'n - ly A - ï - da,
beau - ty re - splen - dent,
Ra - di - ant flow - er,
pp
bloom - ing and
bright;
p
Queen - ly thou
reign - est o'er me tran - scend - ent, Bath - ing my
pp et morendo
spi - rit in beau - ty's
light, my spi - rit in beau-ty's

Amneris, the daughter of the King of Egypt then enters and seeks by clever questioning to ascertain whether Radames loves her. Realizing that Aïda, the woman he loves, is a slave to Amneris under the Egyptian law, Radames gives her evasive answers but cannot restrain an exclamation of joy when Aïda joins them. Amneris, quickly noting his attitude, immediately becomes suspicious of Aïda and resolves to find some method of confirming her suspicions.

At this moment the King enters with his suite and a messenger from Thebes informs him that Egypt has already been invaded by the Ethiopians and that they are led in battle by Amonasro, King of Ethiopia. To Radames' great joy, the King then names him leader of the Egyptian forces and spurs him on to glorious deeds with the song

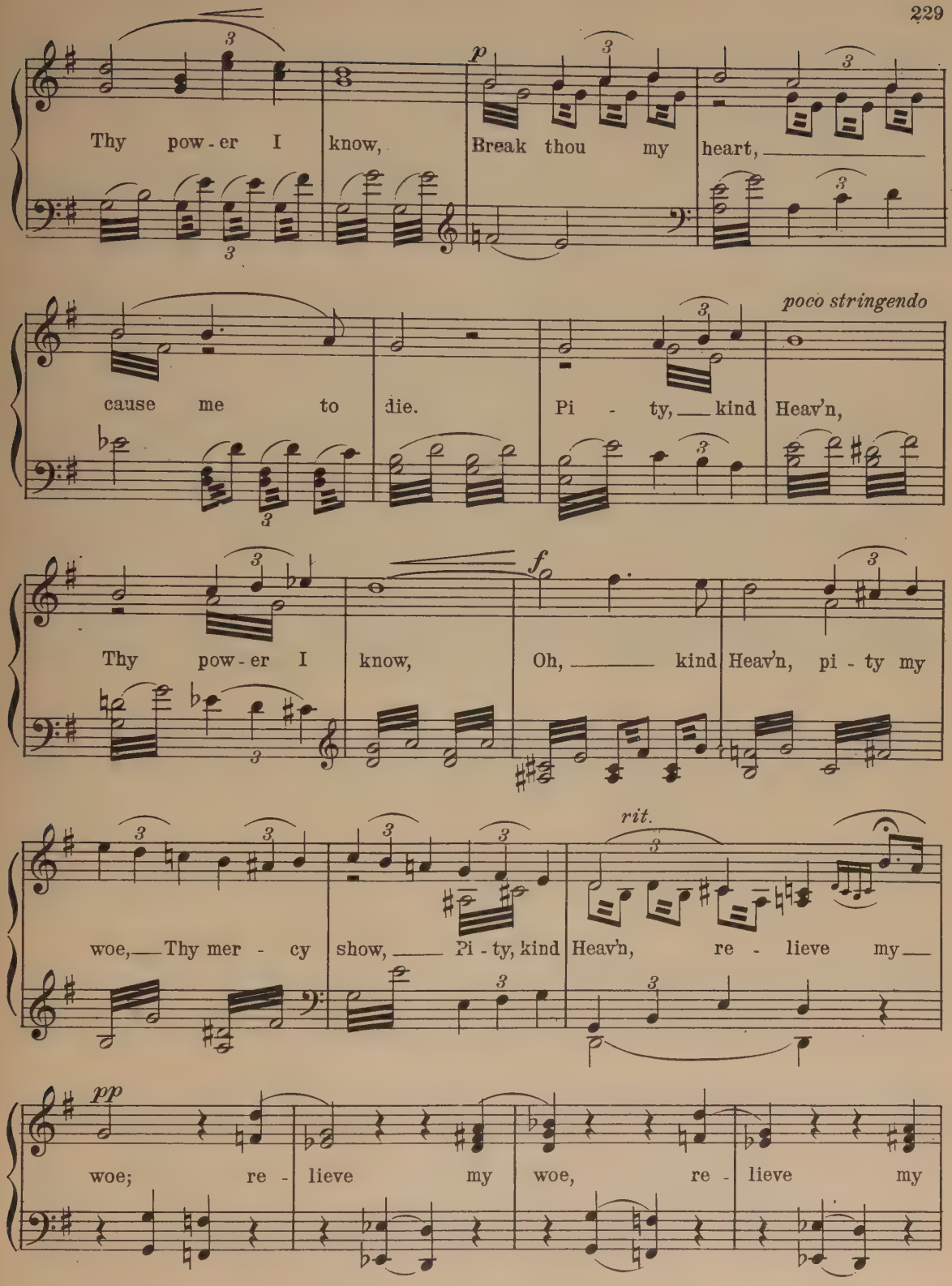
* To the Sacred Banks of the Nile


Allegro maestoso
Sung by the King of Egypt
mf
(The King)
To the sa-cred banks of the Nile, Has-ten ye E-gyp-tian men! From each
heart let burst the cry, "War and death to ev-'ry for-eign foe!" Glo-ry
(Ramphis)
mf
to the gods! Yet re-mem-ber, That they rule the course of life, And that


cresc.
ff
All
in their pow'r a - lone, Lies the fate of war - ri - ors! To the
sempre ff
sa - cred banks of the Nile, Has - ten, ye E - gyp - tian he - roes, From each
heart let burst the cry, "War and death to ev - 'ry foreign foe!"

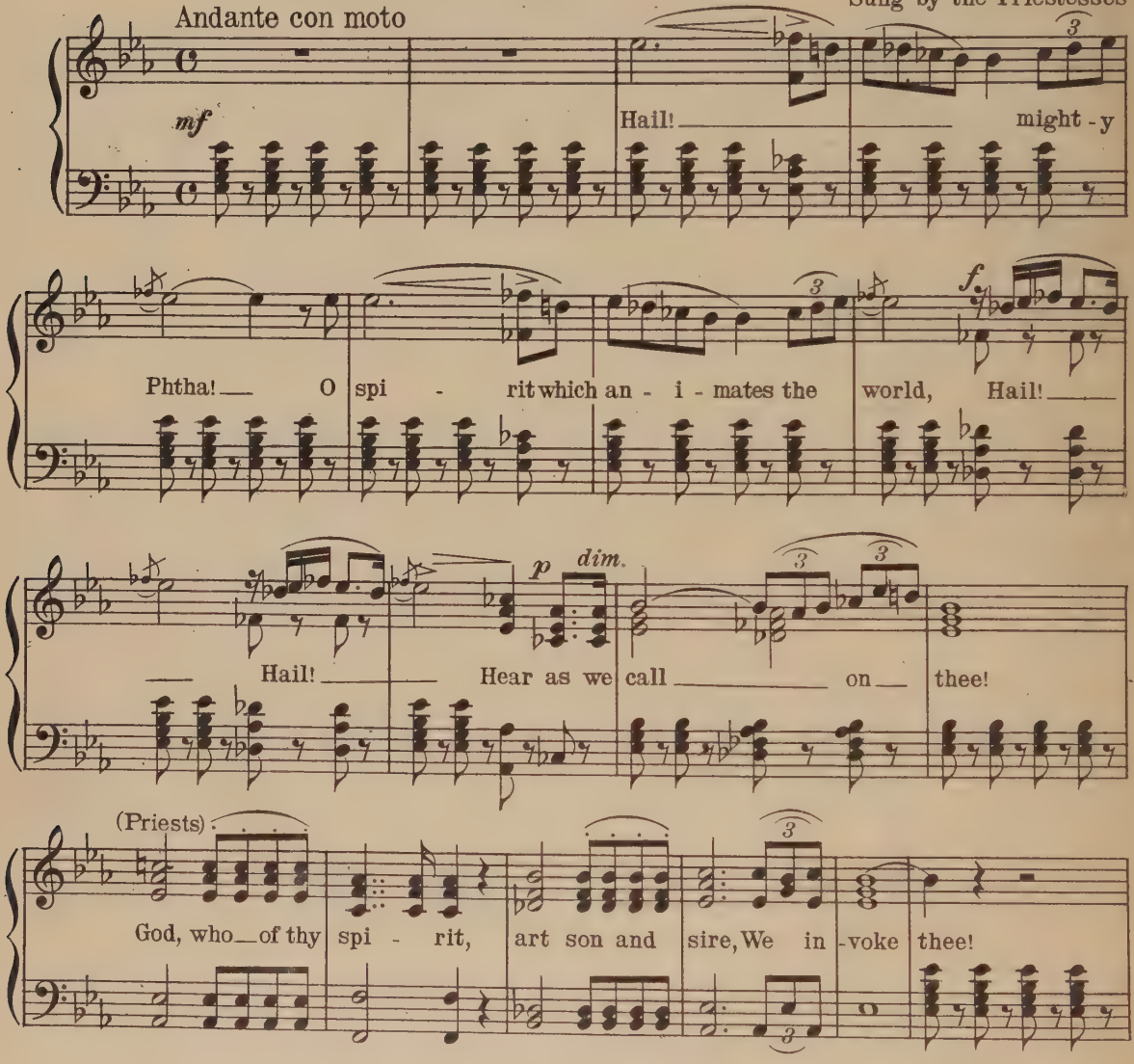
All but Aïda then repair to the temple of Vulcan to offer up sacrifice before the departure of the troops. Left alone, she bemoans the fact that the man whom she loves has been chosen leader of the Egyptian forces; that if she wishes him well it means the destruction of her country, her father and her brothers; if she wishes him ill, it would mean the destruction of the man whom she loves. In deep distress she appeals to Heaven for relief in the aria

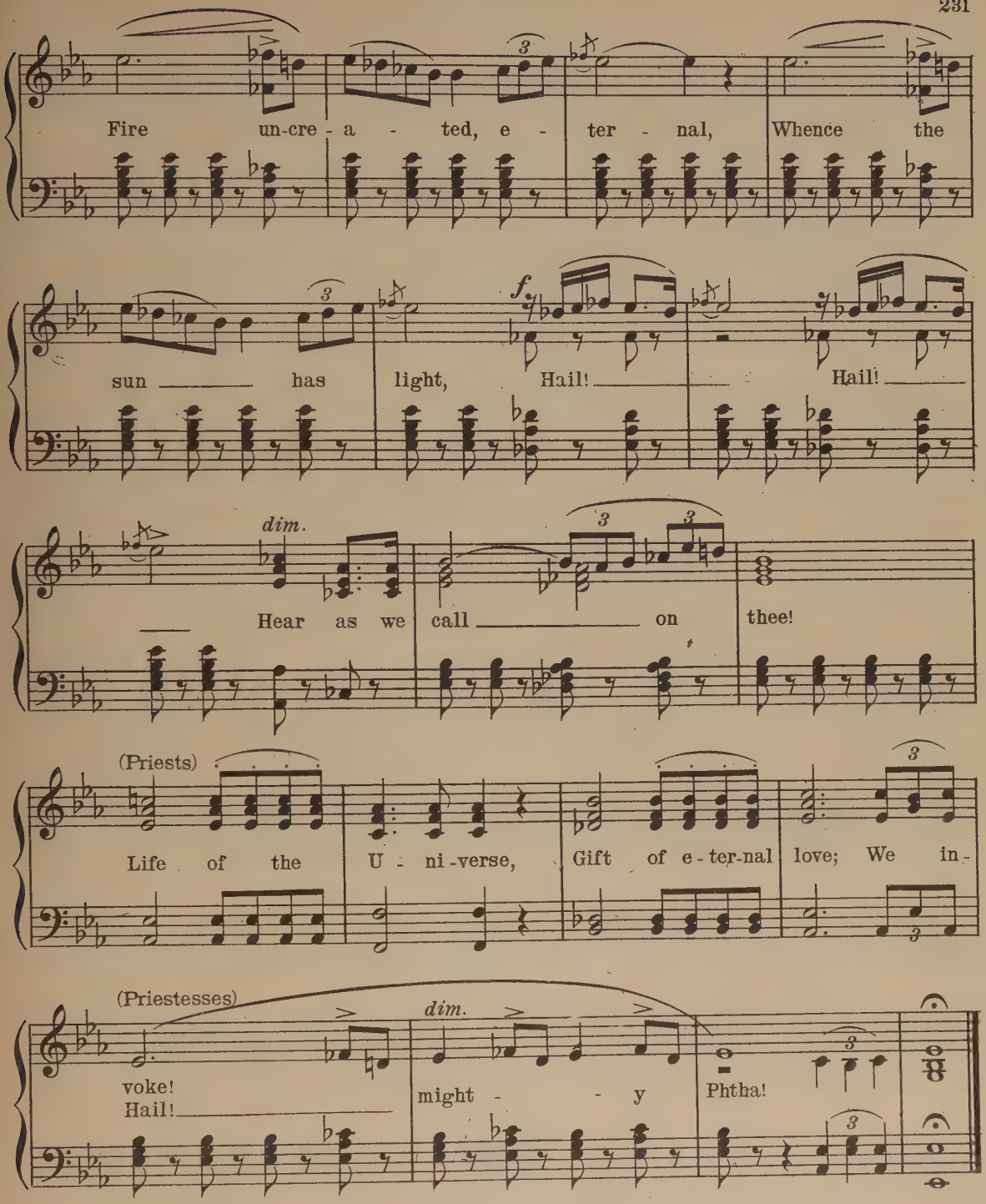
* Pity, Kind Heaven


Thy pow-er I know, Break thou my heart,
poco stringendo
cause me to die. Pi - ty, kind Heav'n,
Thy pow-er I know, Oh, kind Heav'n, pi - ty my
rit.
woe, Thy mer - cy show, Pi - ty, kind Heav'n, re - lieve my
woe; re - lieve my woe, re - lieve my

The second scene takes place in the temple of Vulcan. The priestesses of the temple are invoking the Deity in the following weird chorus.

* Hail! Mighty Phtha!


Sung by the Priestesses
Andante con moto
mf
Hail! might - y
Phtha! O spi - rit which an - i - mates the world, Hail!
f
p
dim.
Hail! Hear as we call on thee!
(Priests)
God, who of thy spi - rit, art son and sire, We in - voke thee!


Fire un-cre - a - ted, e - ter - nal, Whence the
sun has light, Hail! Hail!
dim.
Hear as we call on thee!
(Priests)
Life of the U - ni-verse, Gift of e-ter-nal love; We in-
(Priestesses)
dim.
voke! Hail!
might - y
Phtha!

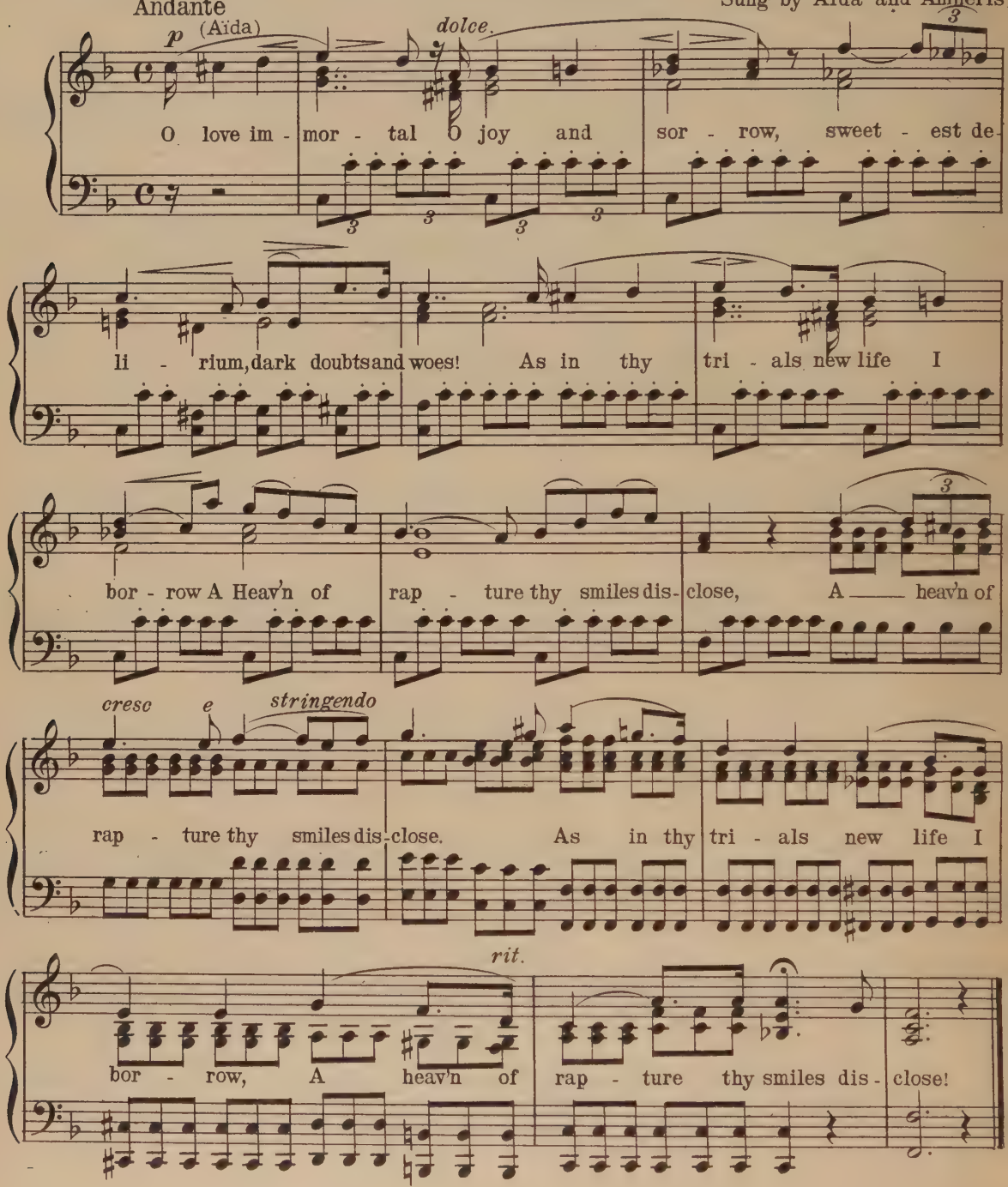
While the priests and priestesses are chanting, Radames enters unarmed, and as he proceeds with measured steps up to the altar of the mighty Phtha, a silver veil is placed upon his head and he is invested with consecrated armour in which to go forth and conquer for Egypt.

The first scene takes place some months later in the apartments of Amneris, who is surrounded by female slaves adorning her for the festival in honor of Radames' triumphant return. She calls Aïda to her and feigning deep affection, sympathizes with her over the fact that her people have been defeated, but tells her the god of love will heal the anguish of her heart, whereupon they sing together

* O Love Immortal

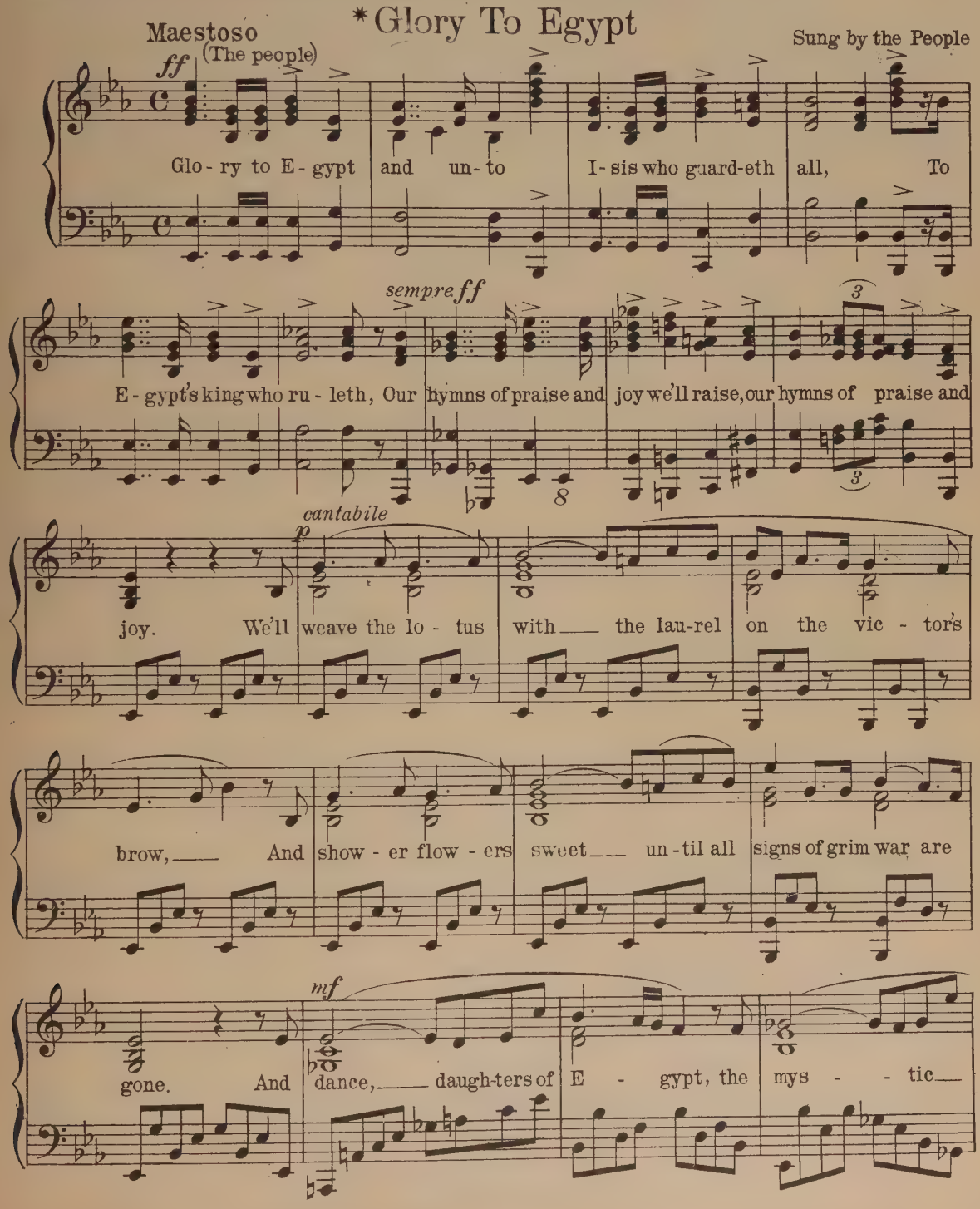
Andante

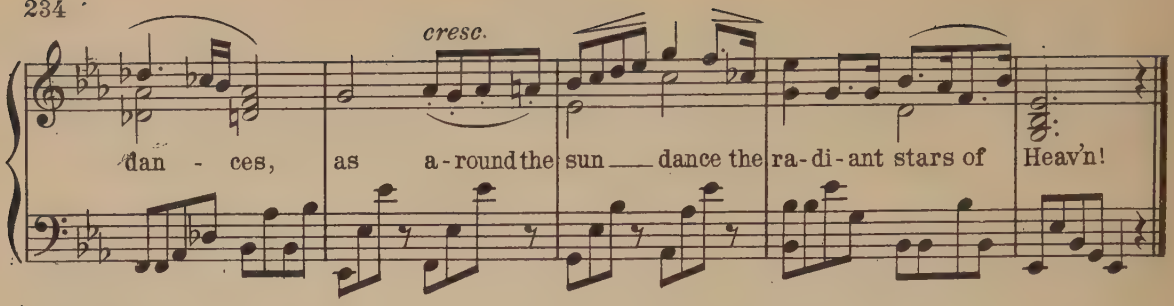
Sung by Aïda and Amneris


p (Aïda)
dolce.
O love im - mor - tal O joy and sor - row, sweet - est de-
li - rium, dark doubts and woes! As in thy tri - als new life I
bor - row A Heav'n of rap - ture thy smiles dis- close, A heav'n of
cresc e stringendo
rap - ture thy smiles dis-close. As in thy tri - als new life I
rit.
bor - row, A heav'n of rap - ture thy smiles dis - close!

During the course of this duet, Amneris learns positively that Aïda loves Radames, and after reviling her with every conceivable epithet, compels her to follow in her train to the festival of triumph and witness the degradation of the Ethiopians.

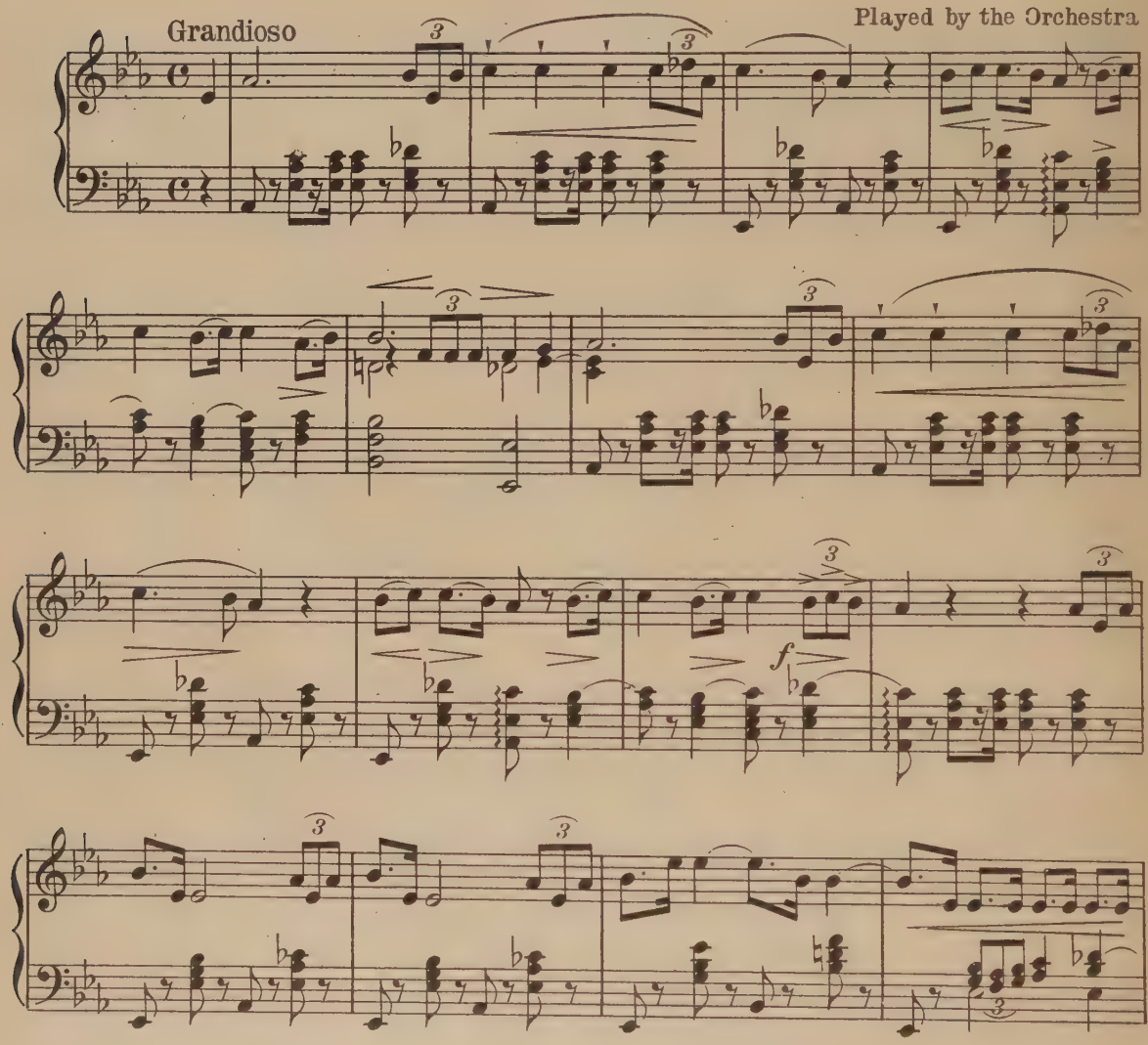
The second scene takes place near an entrance to the city of Thebes. The King enters with his suite, followed by Amneris and her slaves, including Aïda, and the people sing the magnificent chorus

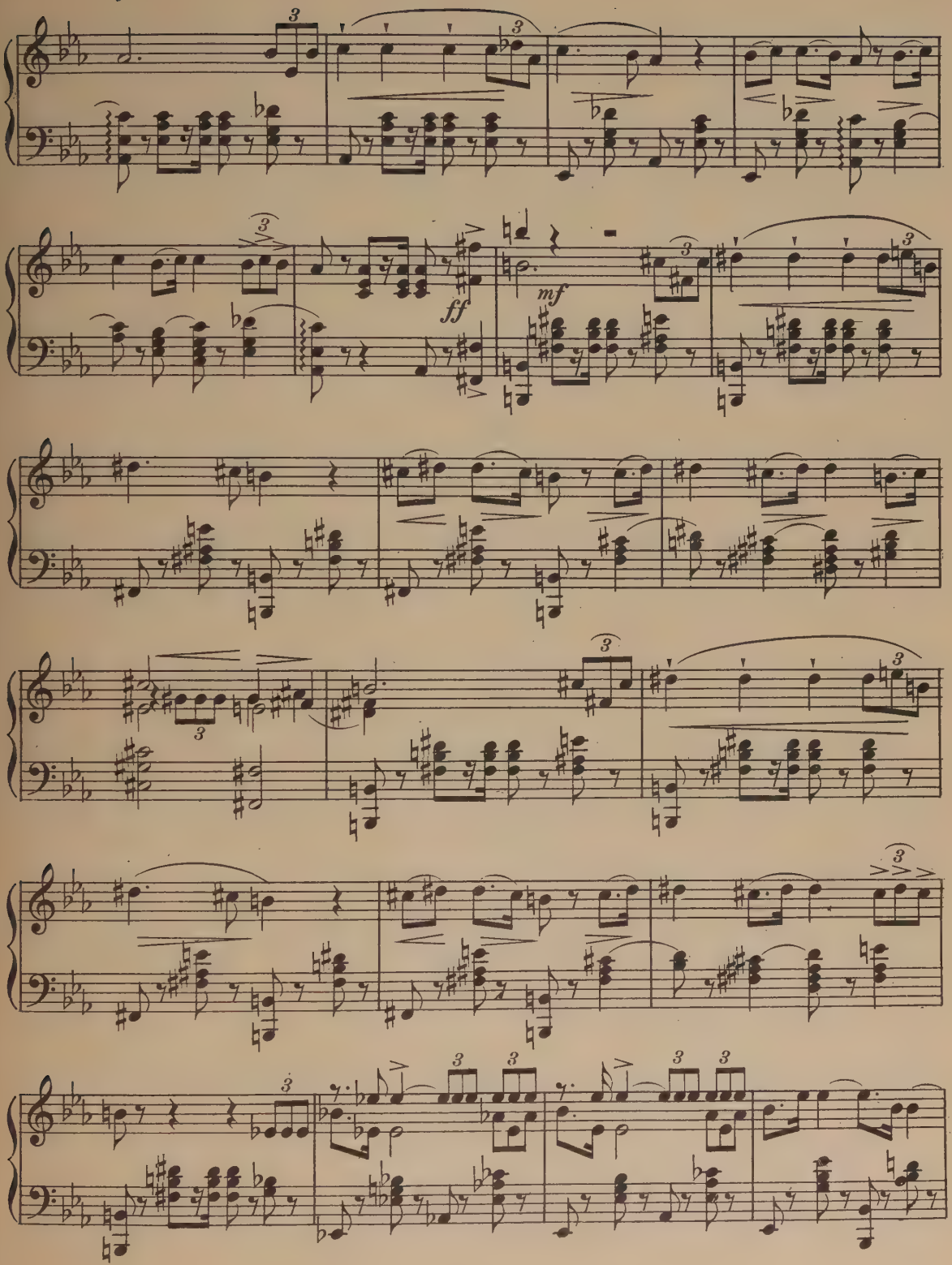

*Glory To Egypt
Maestoso
(The people)
ff
Sung by the People
Glo - ry to E - gypt and un - to I - sis who guard-eth all, To
sempre ff
E - gypt's king who ru - leth, Our hymns of praise and joy we'll raise, our hymns of praise and
cantabile
p
joy. We'll weave the lo - tus with the lau-rel on the vic - tor's
brow, And show - er flow - ers sweet un - til all signs of grim war are
mf
gone. And dance, daugh-ters of E - gypt, the mys - - tic

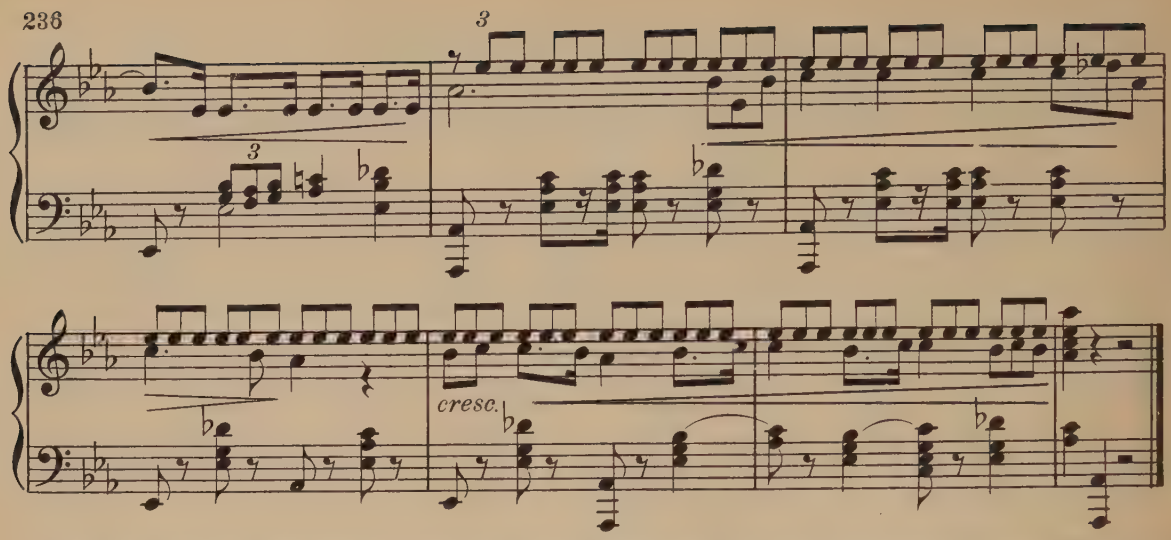


Immediately after, the Egyptian troops preceded by trumpets, march in review before the King, followed by the chariots of war, ensigns and statues of the gods. Then comes Radames under a canopy borne by twelve officers. This display of pomp and magnificence takes place during the playing of the inspiring

* Grand March




ff
mf

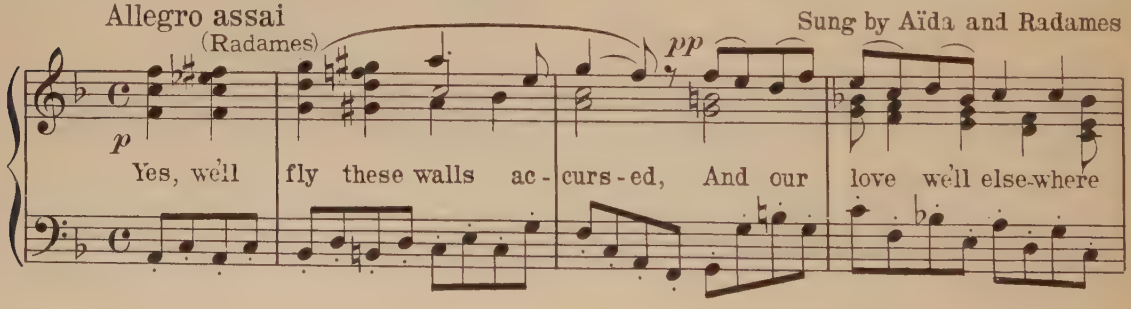


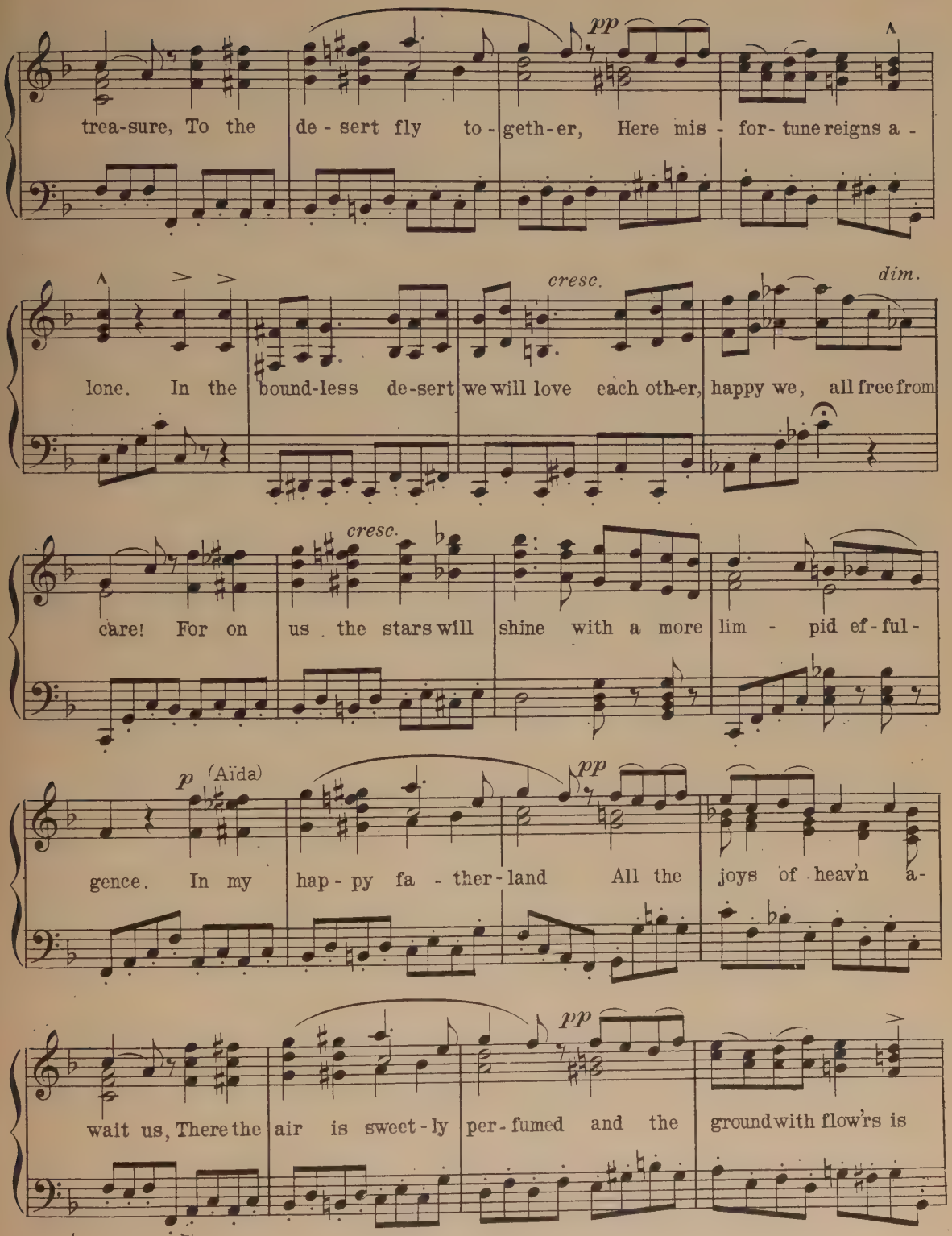
The King embraces Radames and Amneris proudly places upon his brow the triumphal crown. When the King asks Radames what reward he would claim for his bravery, he brings the Ethiopian prisoners before the King and asks for their freedom. Amonasro, the Ethiopian King, is among the prisoners, disguised as an officer, but Aïda gives a cry of recognition which betrays him and the Egyptians come to the full knowledge of the fact that they have captured their mortal enemy. The priests thereupon demand that the Ethiopians be destroyed, while Radames, fixing his gaze on Aïda, begs for their lives. Amneris perceives at once that Radames and Aïda are in love with one another and swears revenge in her heart. The King finally decides to free the Ethiopians, in order to partly fullfill his promise to Radames, but to hold Amonasro and Aïda as an earnest of peace and security. Finally, much to the chagrin of Radames, the grief of Aïda and the gloating joy of Amneris, the King bestows upon Radames the hand of Amneris with the promise that some day he shall rule Egypt. The act ends with the magnificent "Glory to Isis" chorus repeated.

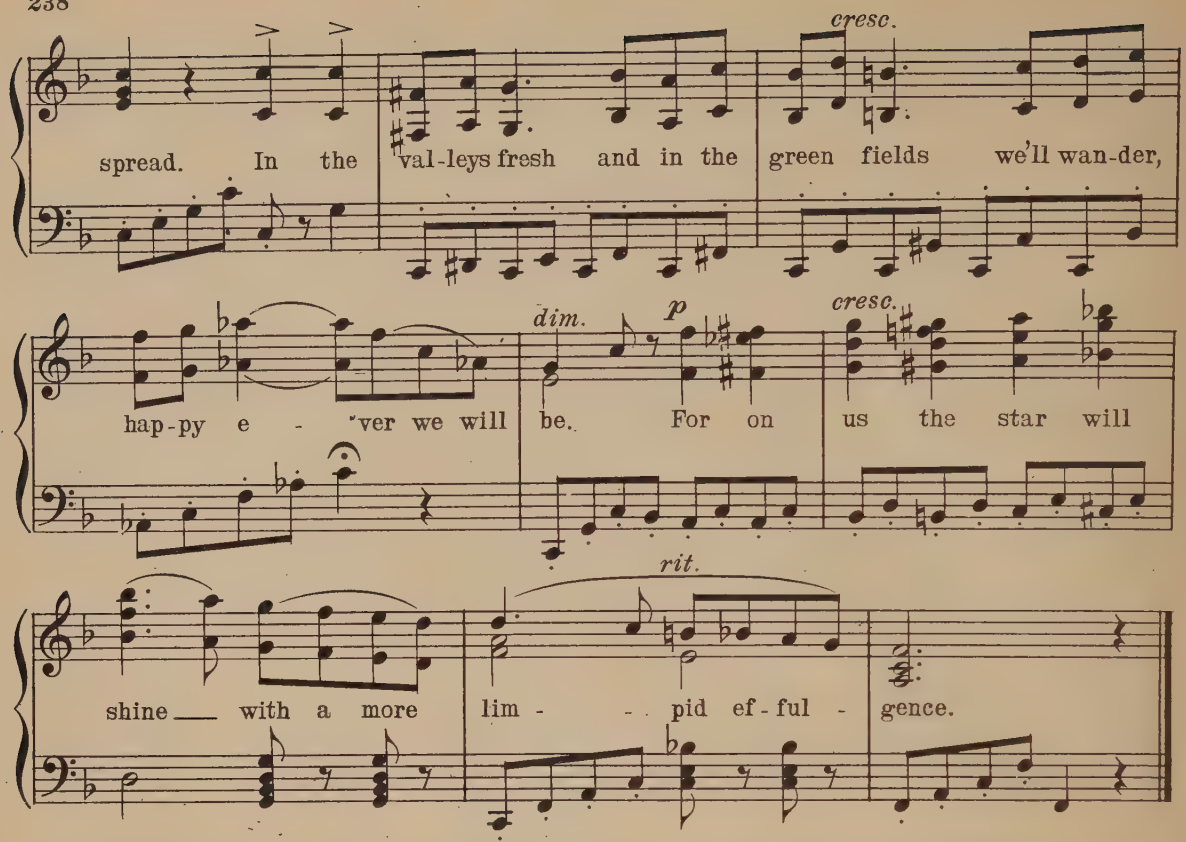
ACT III

This act takes place on the banks of the Nile in a spot near the temple of Isis. The stars are shining and it is bright moonlight as Amneris, accompanied by Ramphis and guards, proceed to the temple to pray on the eve of her nuptials. As the sound of the sacred chanting is heard within the temple, Aïda enters, closely veiled, to meet Radames. While she is waiting Amonasro, her father, appears and urges her to persuade Radames to flee to Ethiopia and turn his sword against his native land. Aïda at first recoils in horror at such an idea, but when her father bitterly upbraids her for lack of loyalty to her own people, she finally agrees to do what she can with him. Amonasro conceals himself among the palm trees as Radames enters, and Aïda then urges Radames to fly with her, telling him that the revenge of Amneris will fall like a thunderbolt on her and her father. Deeply impressed by Aïda's earnest plea, Radames finally agrees to fly with her, without however resolving on any act of treachery as regards his own country and they sing together the beautiful duet

* Yes, We'll Fly These Walls




pp
trea-sure, To the de - sert fly to - geth-er, Here mis - for- tune reigns a -
cresc.
dim.
lone. In the bound-less de-sert we will love each oth-er, happy we, all free from
cresc.
care! For on us the stars will shine with a more lim - pid ef-ful-
p (Aïda)
pp
gence. In my hap - py fa - ther - land All the joys of heav'n a-
pp
wait us, There the air is sweet - ly per - fumed and the ground with flow'rs is

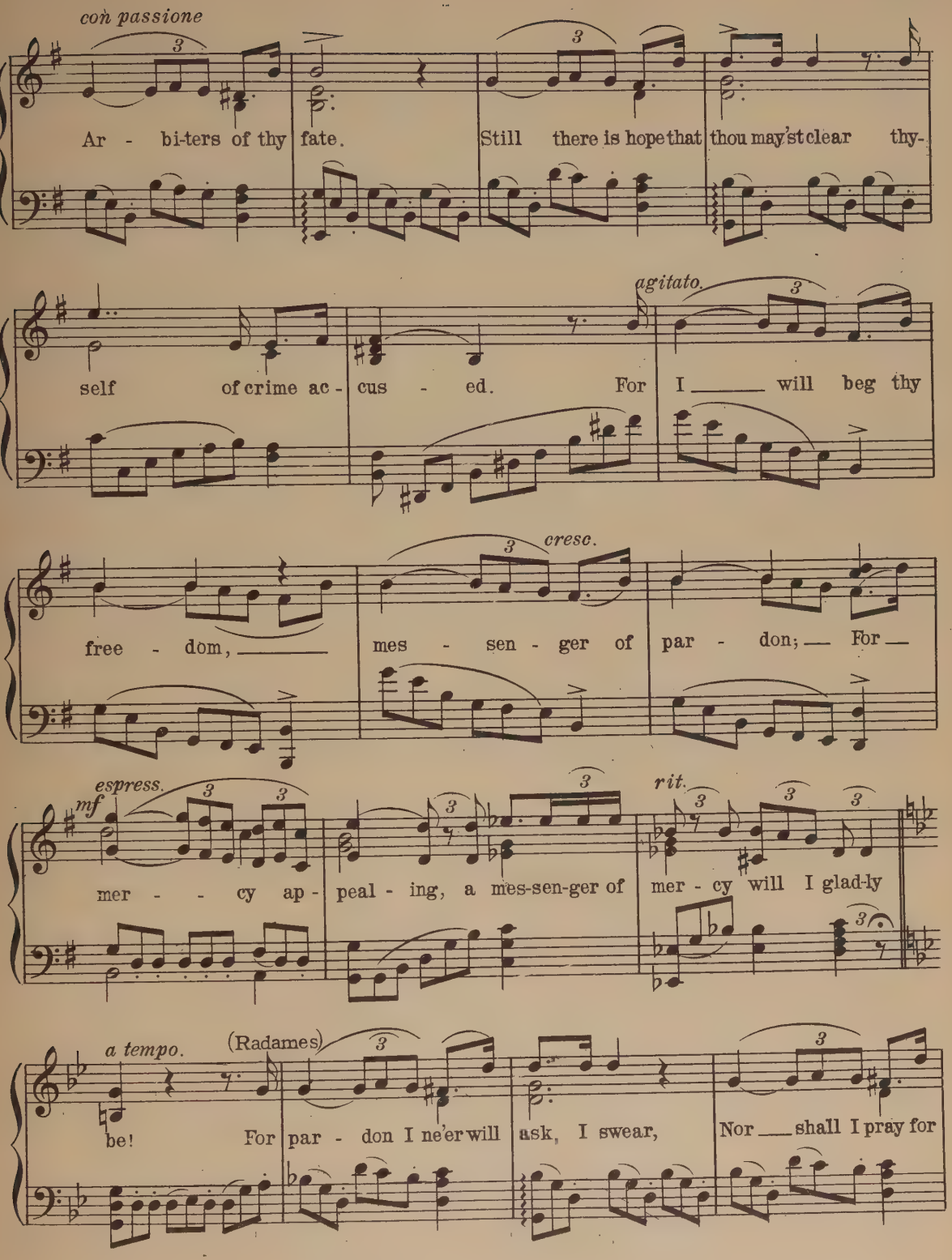

cresc.
spread. In the val-leys fresh and in the green fields we'll wan-der,
dim.
p
cresc.
hap-py e - ver we will be. For on us the star will
rit.
shine with a more lim - pid ef-ful - gence.

As they start to go away, Aïda suddenly asks Radames how they will be able to avoid the Egyptian troops and he tells her that a certain road called the Pass of Napata will be deserted until the next day, whereupon Amonasro, who has been listening, steps out and adds his solicitations to those of Aïda that he join the Ethiopians. At this moment, Amneris enters with Ramphis and the guards and the three being discovered, Amonasro escapes with his daughter while Radames remains in the custody of the priests and guards to be tried for high treason.

ACT IV

The first scene takes place in a corridor in the King's palace, with the Hall of Judgment on one side and the prison cell of Radames on the other. Amneris enters, bewailing the fact that Aïda has escaped and that Radames is to be tried as a traitor, even although he is in reality not guilty of the crime laid at his door. As Radames enters, heavily guarded, she endeavors to induce him to exculpate himself by singing the aria

* See! To The Hall The Priests Proceed


con passione
Ar - bi-ters of thy fate. Still there is hope that thou may'st clear thy-
agitato.
self of crime ac - cus - ed. For I will beg thy
cresc.
free - dom, mes - sen - ger of par - don; For
espress.
mf
mer - cy ap - peal - ing, a mes-sen-ger of mer - cy will I glad-ly
rit.
a tempo.
(Radames)
be! For par - don I ne'er will ask, I swear, Nor shall I pray for

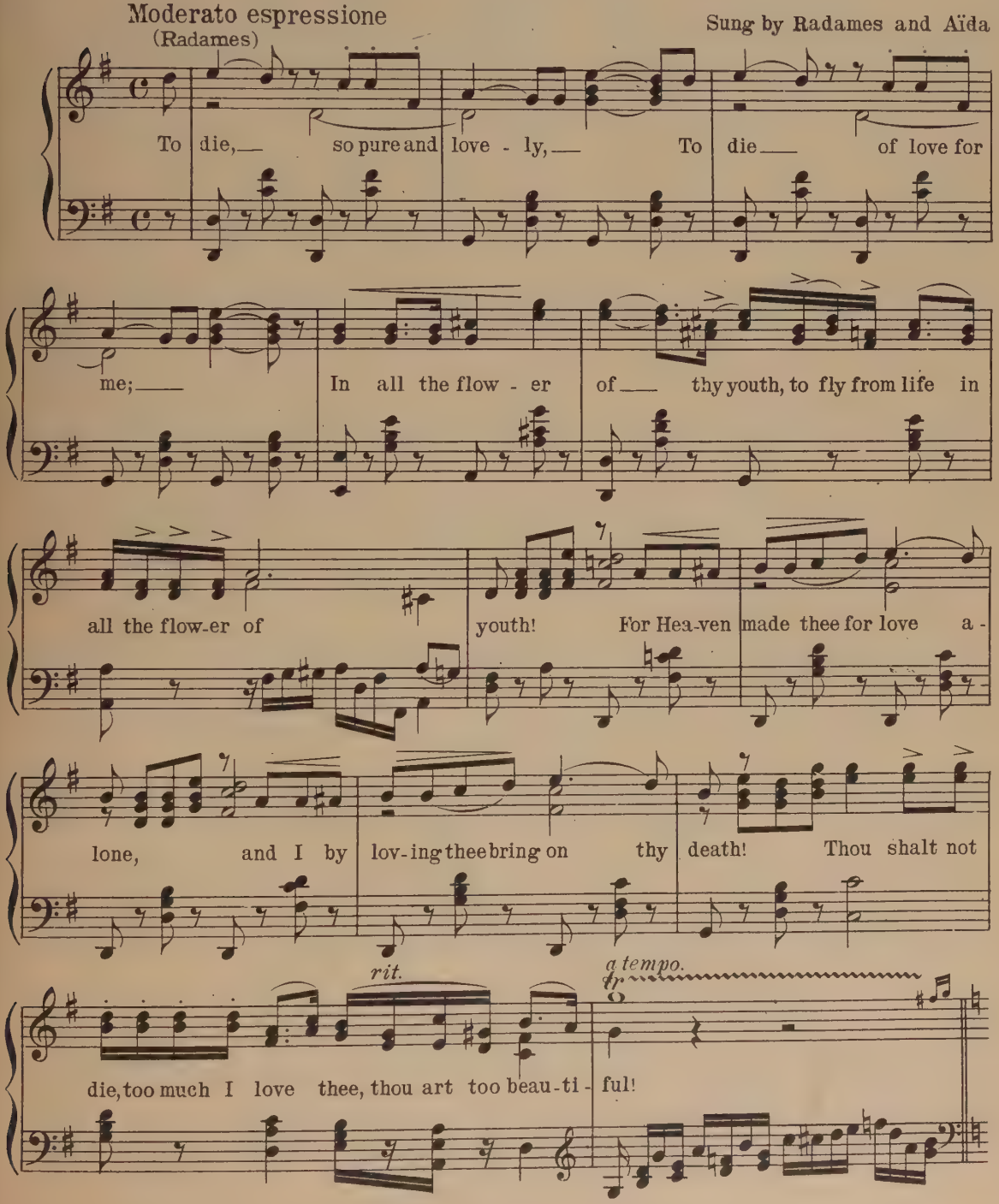
mer - cy, Be - fore all the Gods and men, I know nor
vile nor guil - ty feel I. My lips spoke in-cau - tious-
cresc.
ly, true! The fa - tal se - cret ut - tered; But
mf
pure were my thoughts, and pure my hon-or
rit.
still, and pure my honor still!

He refuses, however, to make the slightest effort to save himself, telling her that as she has taken Aïda from him, he no longer desires to live, and that through her Aïda is probably dead. Amneris then tells him that Amonasro has been killed in the bitter struggle, but Aïda has disappeared. She then begs Radames to renounce Aïda, swearing to save him if he will do so, but he steadfastly refuses. Radames is then led into the Hall of Justice and when the priests accuse him of betraying his country's secrets to a foreigner and of deserting the army on the eve of battle, he is silent, whereupon the priests condemn him to a living burial in the subterranean tomb under the altar of the god. He is led away as Amneris, whose desire for revenge has changed to a feeling of despair that she has caused all this woe, in vain endeavors to save him by accusing the priests of cruelty and swearing that the vengeance of heaven will fall upon them.

The second scene takes place in the temple of Vulcan. The stage is divided into two floors, the upper representing the interior, resplendent with light and gold; the lower floor a subterranean hall. Two priests are engaged in the act of letting the stone down which seals the vault. Radames is musing over his fate.

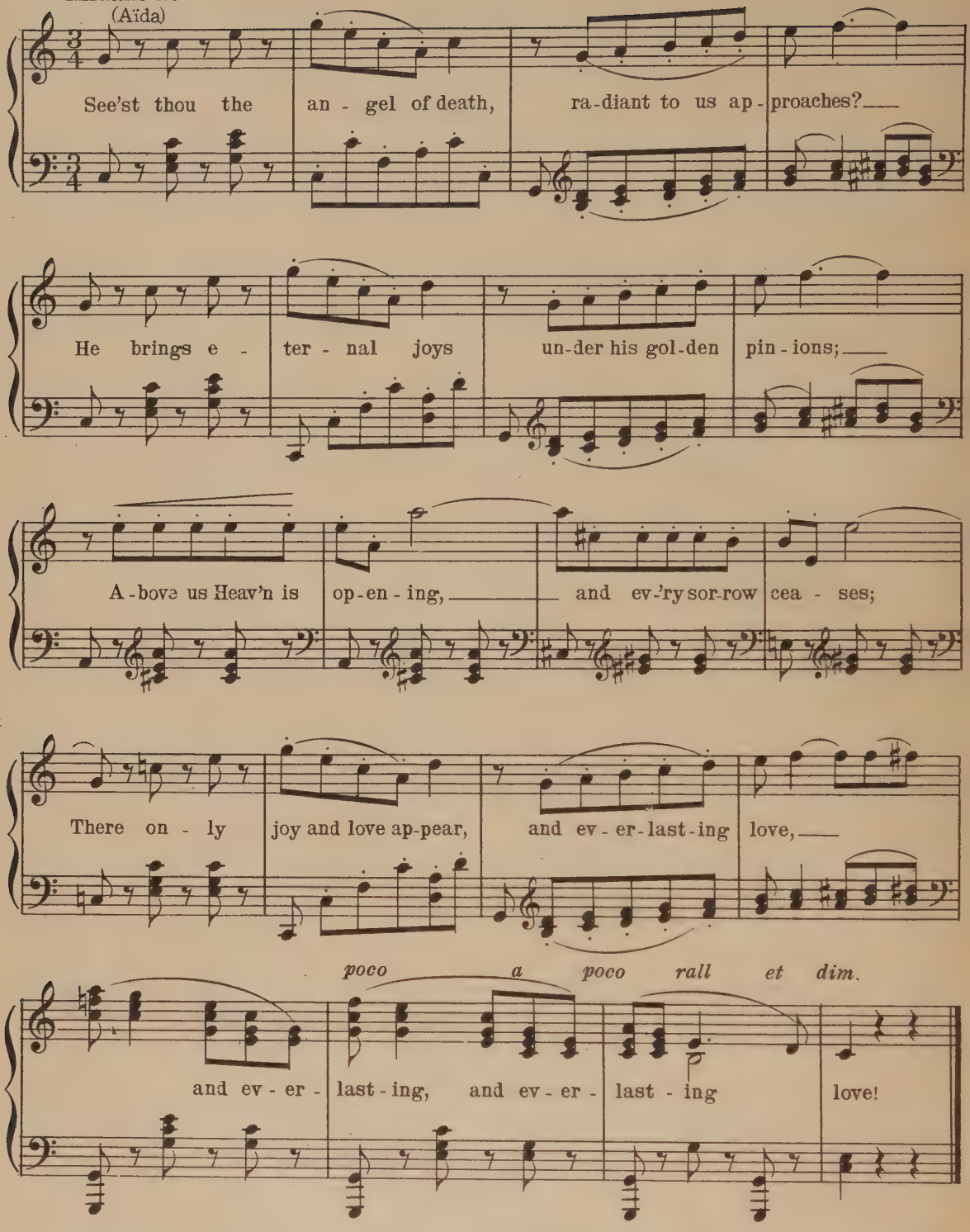
and hoping that Aïda will never know of it, when suddenly she appears before him, and announces her determination to die at his side. Radames is horror stricken at the realization that nothing can be done to save her, and in the depths of agony, he sings with her the final duet entitled

* The Fatal Stone


Moderato espressione
(Radames)
Sung by Radames and Aïda
To die, so pure and love - ly, To die of love for
me; In all the flow - er of thy youth, to fly from life in
all the flow-er of youth! For Hea-ven made thee for love a -
lone, and I by lov-ing thee bring on thy death! Thou shalt not
rit.
a tempo.
die, too much I love thee, thou art too beau-ti - ful!

* Andantino

(Aïda)

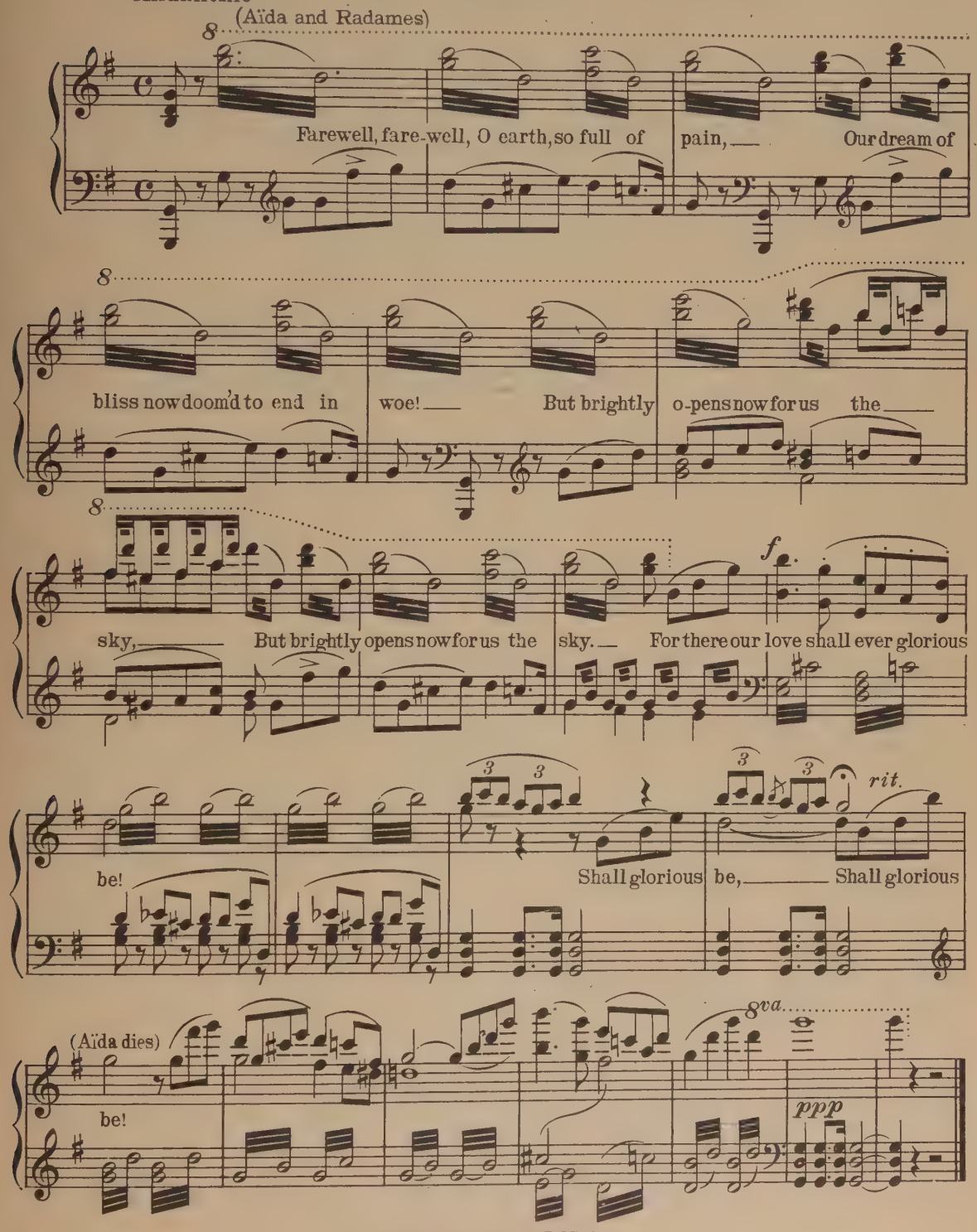

See'st thou the an - gel of death, ra-diant to us ap - proaches?
He brings e - ter - nal joys un-der his gol-den pin - ions;
A-bove us Heav'n is op-en - ing, and ev-'ry sor-row cea - ses;
There on - ly joy and love ap-pear, and ev - er-last-ing love,
poco a poco rall et dim.
and ev - er - last - ing, and ev - er - last - ing love!

Above them the priests are chanting the solemn invocation to the mighty God Phtha, and Amneris is

kneeling by the fatal stone which seals the vault. Aïda, clasped in the fond embrace of Radames, is gradually dying as the action leads to the

* Finale

Andantino


(Aïda and Radames)
Farewell, fare-well, O earth, so full of pain, Our dream of
bliss now doom'd to end in woe! But brightly o-pens now for us the
sky, But brightly opens now for us the sky. For there our love shall ever glorious
f
be! Shall glorious be, Shall glorious
rit.
(Aïda dies)
be!
8va
ppp

END OF THE OPERA

HANSEL AND GRETEL

Libretto by Adelheid Wette — Music by Englebert Humperdinck

CHARACTERS

PETER, a broom maker
GERTRUDE, his wife
HANSEL, GRETEL } Their children
THE WITCH
THE SANDMAN
THE DAWN FAIRY
THE FOURTEEN ANGELS

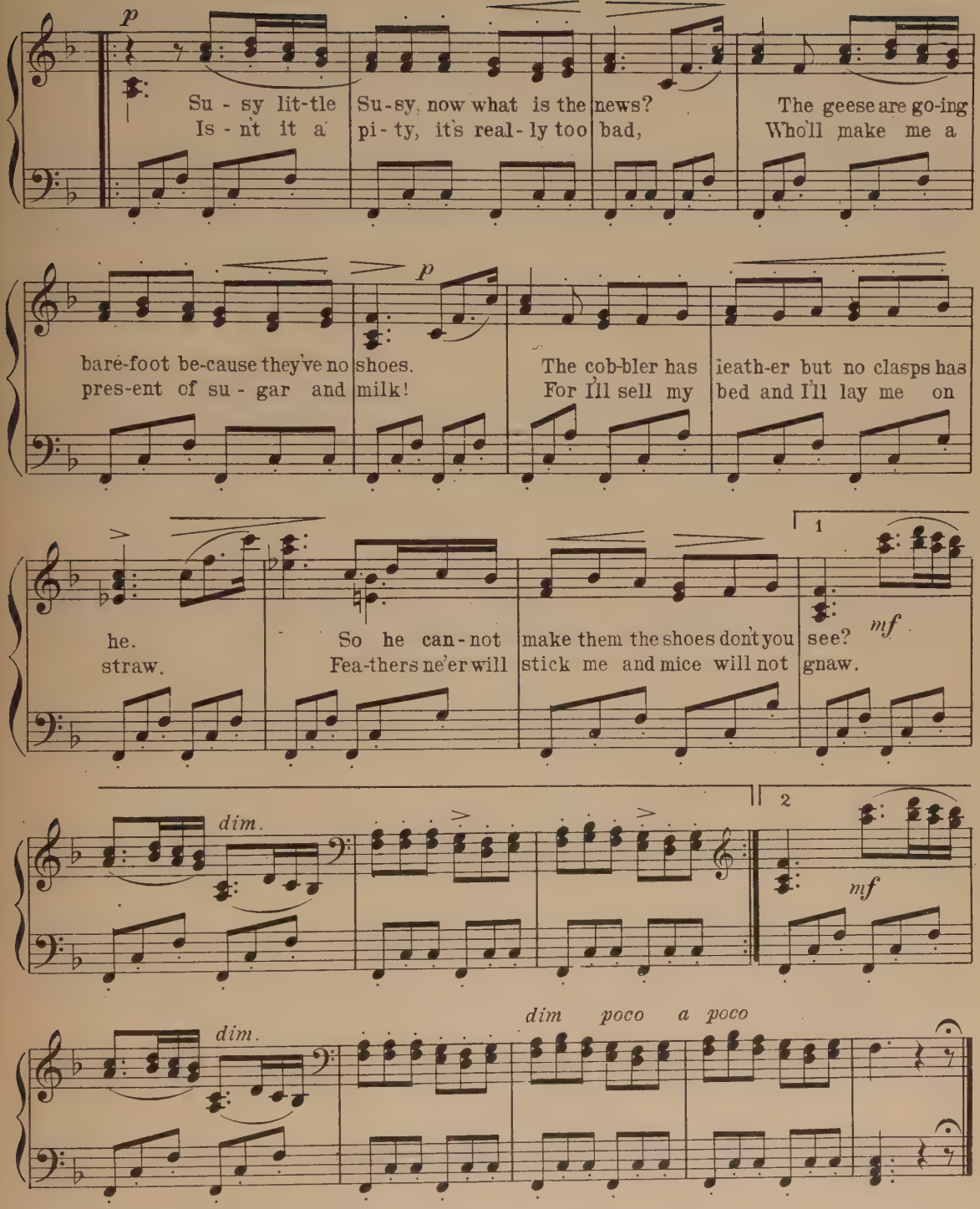
The scene is laid in a small German town at the present time

ACT I

The first act takes place in Peter's little cottage. He is away trying to sell his brooms and his wife Gertrude, is also out on some errands. Hansel is making a broom and Gretel, sitting opposite him, is knitting a stocking. As she works, Gretel sings a little song called

* Susy, Little Susy

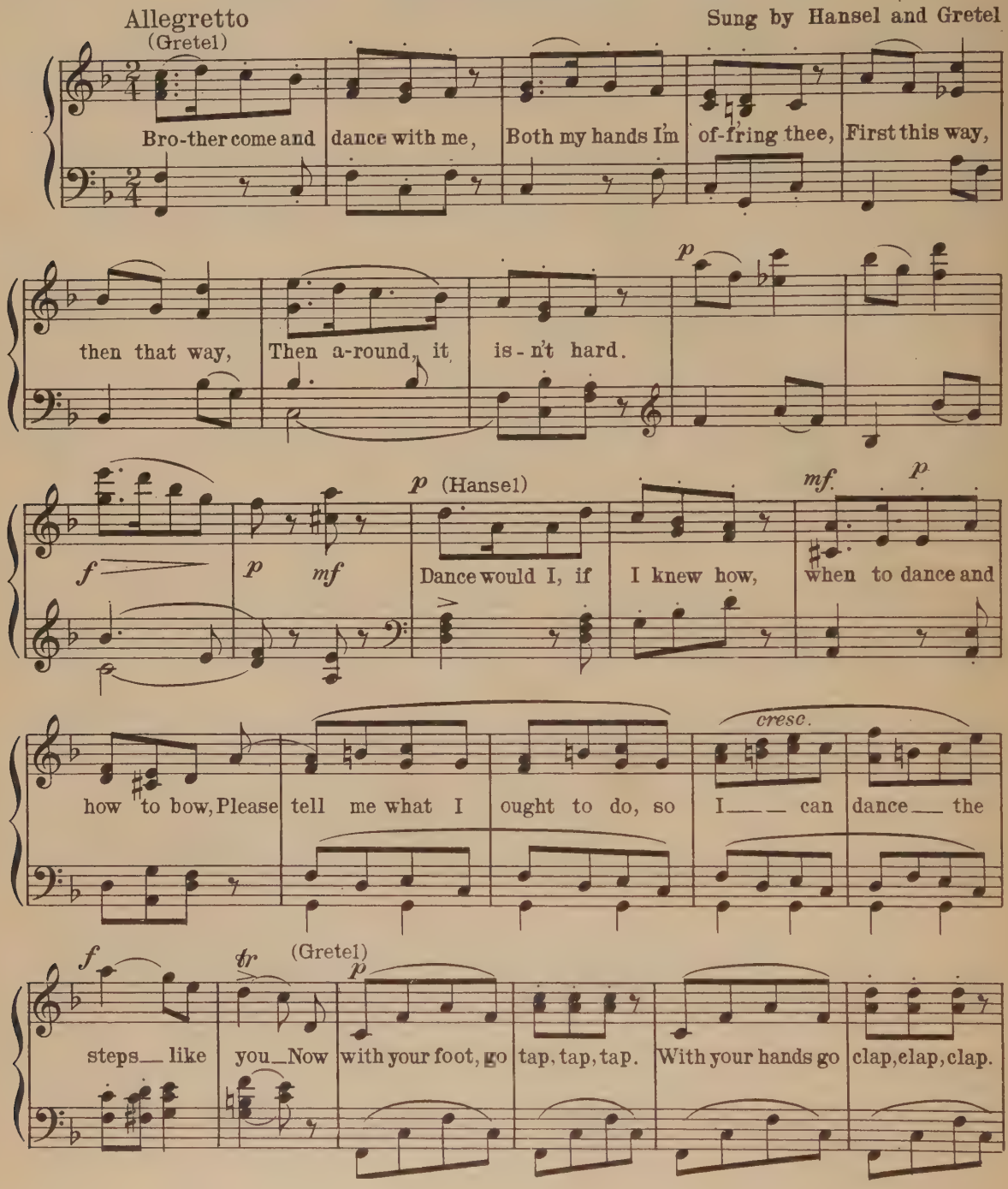
Sung by Gretel

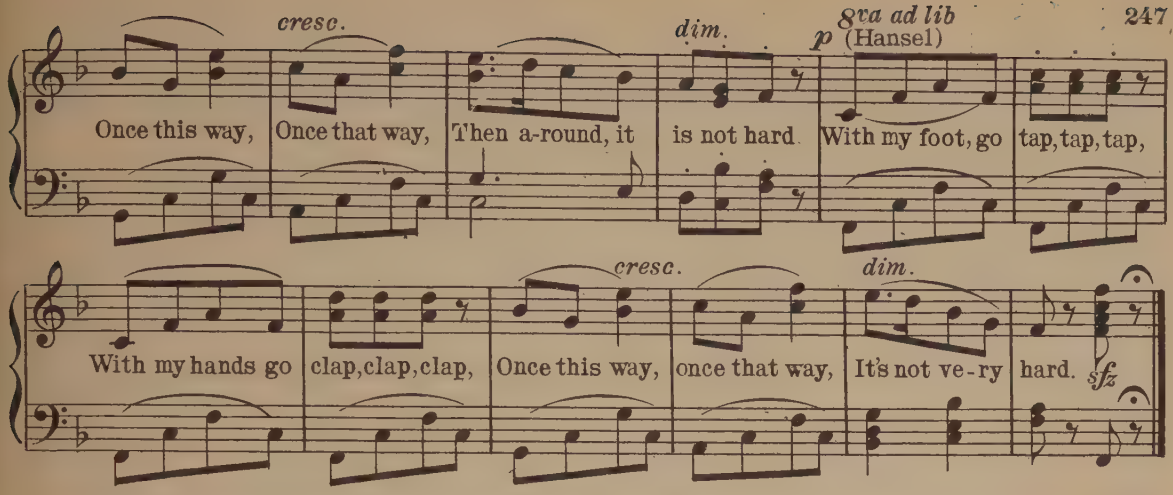

p
Su - sy lit-tle Su-sy, now what is the news? The geese are go-ing
Is - nt it a pi - ty, it's real - ly too bad, Who'll make me a
p
baré-foot be-cause they've no shoes. The cob-bler has leath-er but no clasps has
pres-ent of su - gar and milk! For I'll sell my bed and I'll lay me on
1
he. So he can - not make them the shoes don't you see? mf
straw. Fea-thers ne'er will stick me and mice will not gnaw.
dim.
2
mf
dim.
dim poco a poco

Hansel then tells Gretel that he is very hungry, having eaten nothing but bread for ever so long, and when she shows him a nice fresh jug of milk which a neighbor has kindly brought them, he tastes it, where-

upon she gives him a good smart rap on the knuckles. Gretel then tells him that they ought to go back to their work again, otherwise their mother will be angry, but Hansel suggests that they dance, so they have a lot of fun dancing and singing to the song

* Brother Come And Dance With Me


Allegretto
(Gretel)
Sung by Hansel and Gretel
Bro-ther come and dance with me, Both my hands I'm of-fring thee, First this way,
then that way, Then a-round, it is-n't hard.
p
f
p mf
p (Hansel)
Dance would I, if I knew how,
mf. p
when to dance and
how to bow, Please tell me what I ought to do, so
cresc.
I___ can dance___ the
f
tr
(Gretel)
p
steps___ like you___Now with your foot, go tap, tap, tap. With your hands go clap, clap, clap.


cresc.
dim.
8va ad lib
p (Hansel)
Once this way, Once that way, Then a-round, it is not hard With my foot, go tap, tap, tap,
cresc.
dim.
With my hands go clap, clap, clap, Once this way, once that way, It's not ve-ry hard. sfz

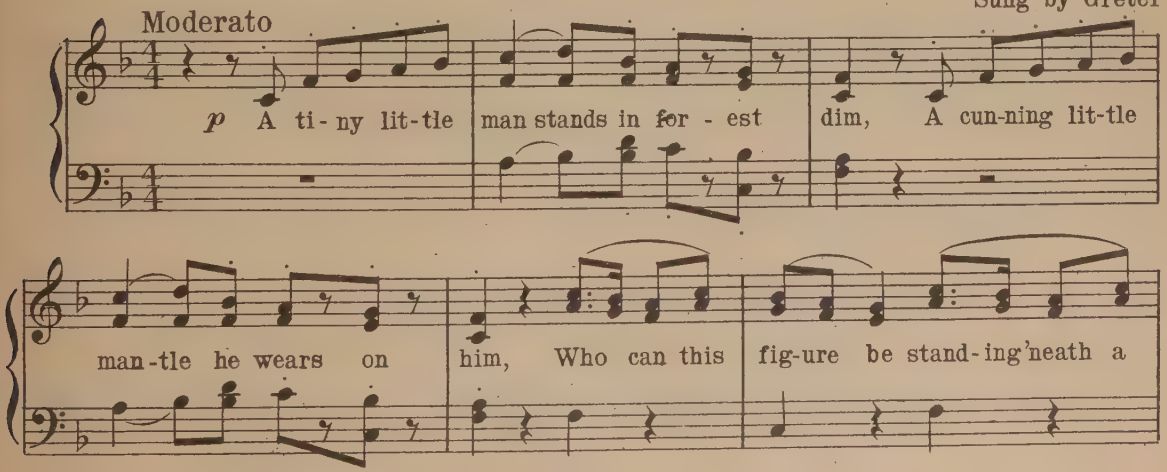
As they sing, Gretel is endeavoring to teach Hansel how to dance but he is very awkward about it. Finally they get whirling around so fast that they finally tumble over one another on the floor. Just at this moment Gertrude, their mother, enters and upbraids them bitterly for playing when they should be working to help keep the wolf from the door. She gets so excited that she pushes the milk jug off the table and it breaks into pieces, spilling the milk all over the floor. Thoroughly angered by this unforseen misfortune, she pushes a basket into Gretel's hands and sends them away into the woods to pick strawberries, telling them not to come back until the basket is full.

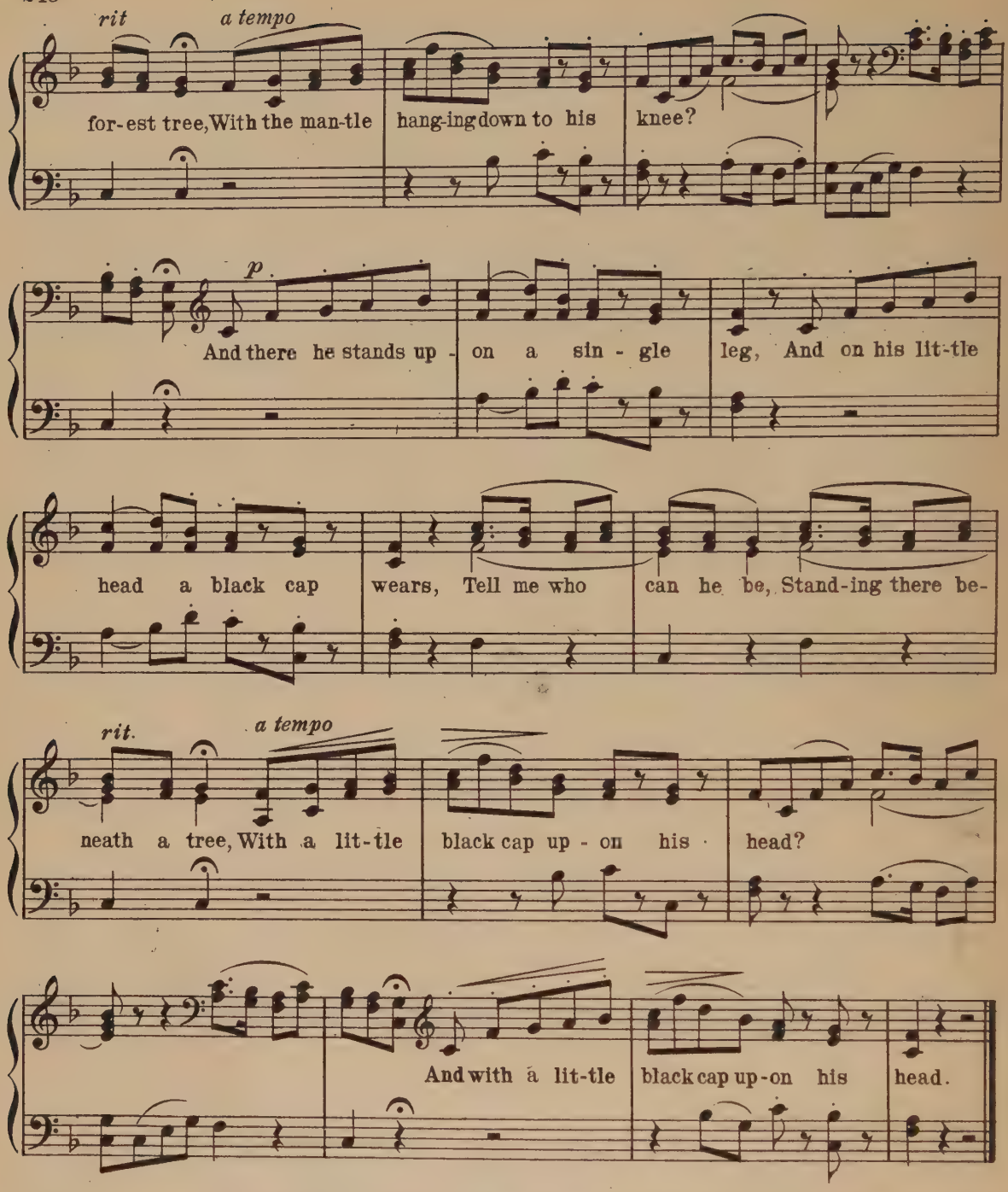
After the children have gone, and as she is lamenting their poverty, the father, Peter, arrives in a happy mood. He tells his wife that he has had excellent luck in selling his brooms at the country fair, and that he has brought home a whole basket of provisions. After a while he inquires for Hansel and Gretel, and the mother has to confess that she sent them away into the woods and told them not to come back until they had filled their basket with strawberries. Peter flies into a rage, telling his wife that the wood is inhabited by a vile witch who lures children to her castle and bakes them in an oven until they are nothing but gingerbread children. Thoroughly frightened, Gertrude rushes off in search of the children, followed by her husband.

ACT II

The second act takes place in the forest. Gertrude is seated under a large fir tree making a garland of wild flowers and Hansel is busying himself hunting for strawberries. As she weaves the flowers, Gretel half sings and half hums the little song

A Tiny Little Man

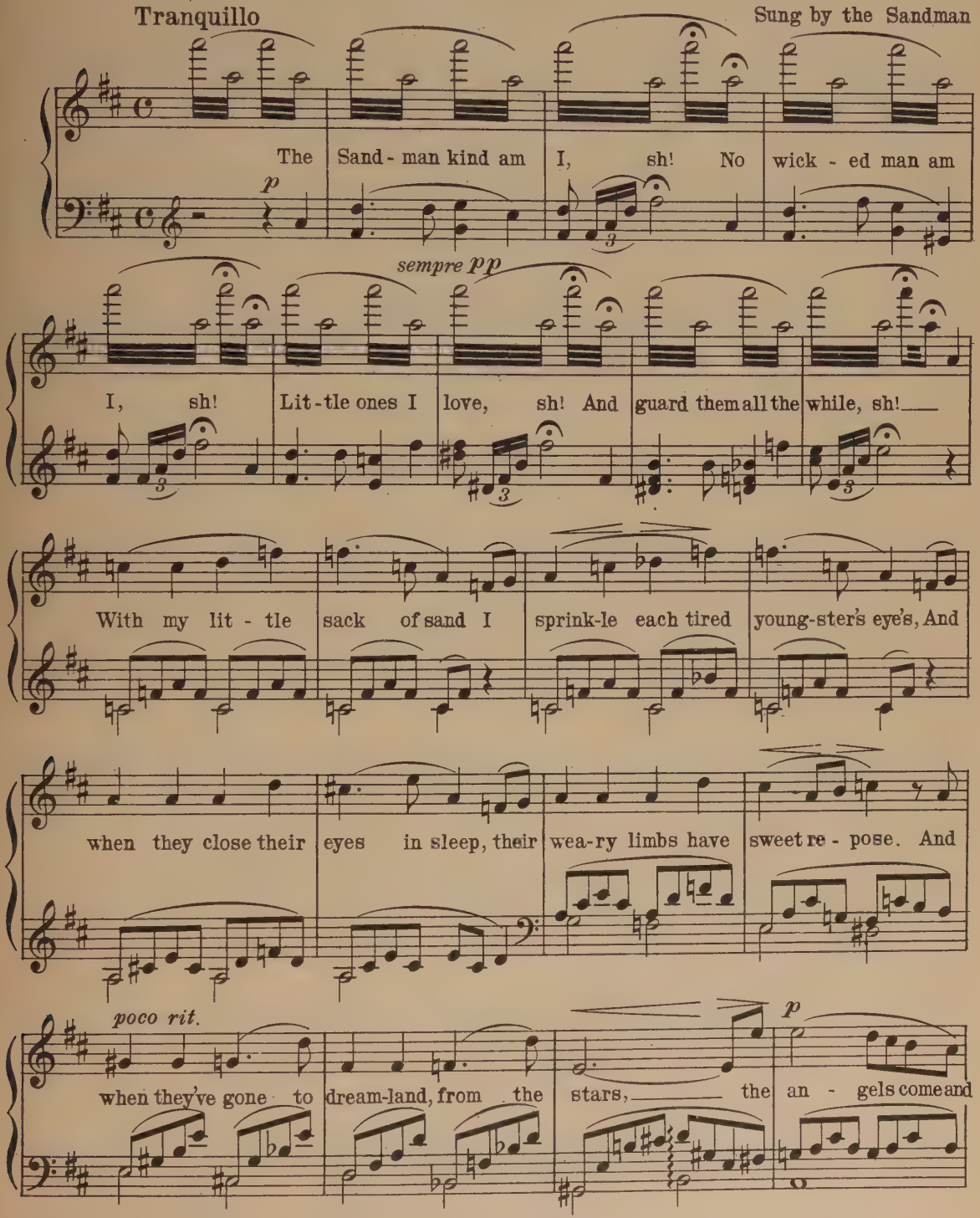

Sung by Gretel
Moderato
p A ti-ny lit-tle man stands in for-est dim, A cun-ning lit-tle
man-tle he wears on him, Who can this fig-ure be stand-ing 'neath a

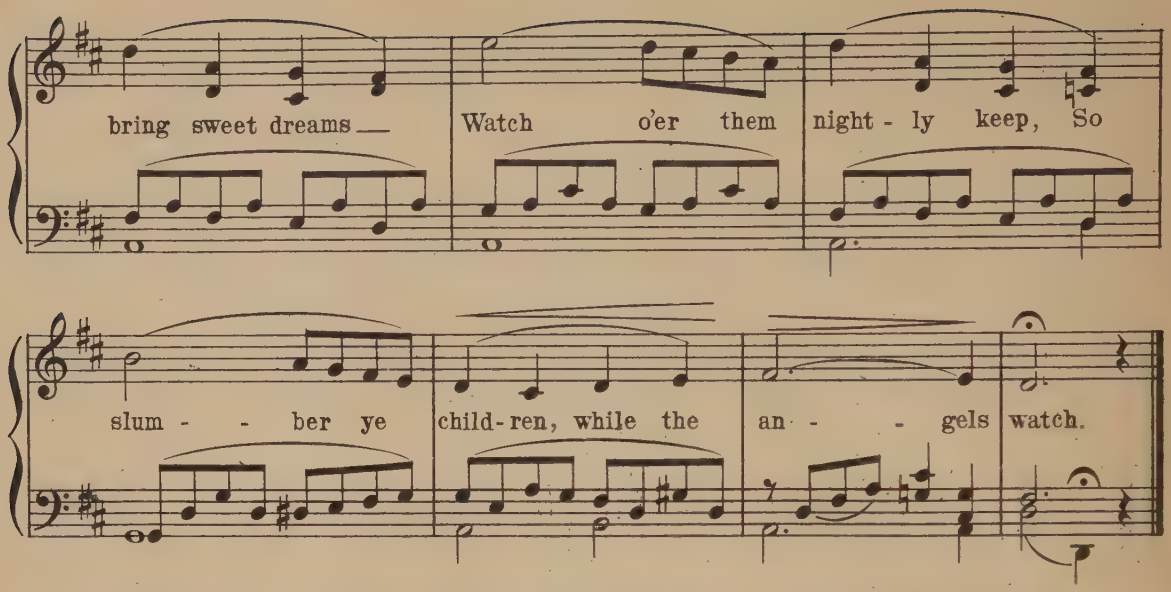

rit
a tempo
for-est tree, With the man-tle hang-ing down to his knee?
p
And there he stands up - on a sin - gle leg, And on his lit-tle
head a black cap wears, Tell me who can he be, Stand-ing there be-
rit.
a tempo
neath a tree, With a lit-tle black cap up - on his head?
And with a lit-tle black cap up-on his head.

She then tries to put the garland of flowers on Hansel's head, but he won't let her do it because he doesn't think it becomes a boy. Finally, as they are feeling very hungry, they eat the strawberries that they have picked and then they start to go home, but after wandering along a little while, Hansel has to admit that he is lost and gradually the shades of night fall heavily, adding more each moment to the children's anxiety and fear. Finally, as the mists lift themselves for a moment, the children see a little man with a sack upon

his back. He approaches the children in a friendly way and sprinkles sand in their eyes, singing as he does so, the song

* The Sandman Kind Am I

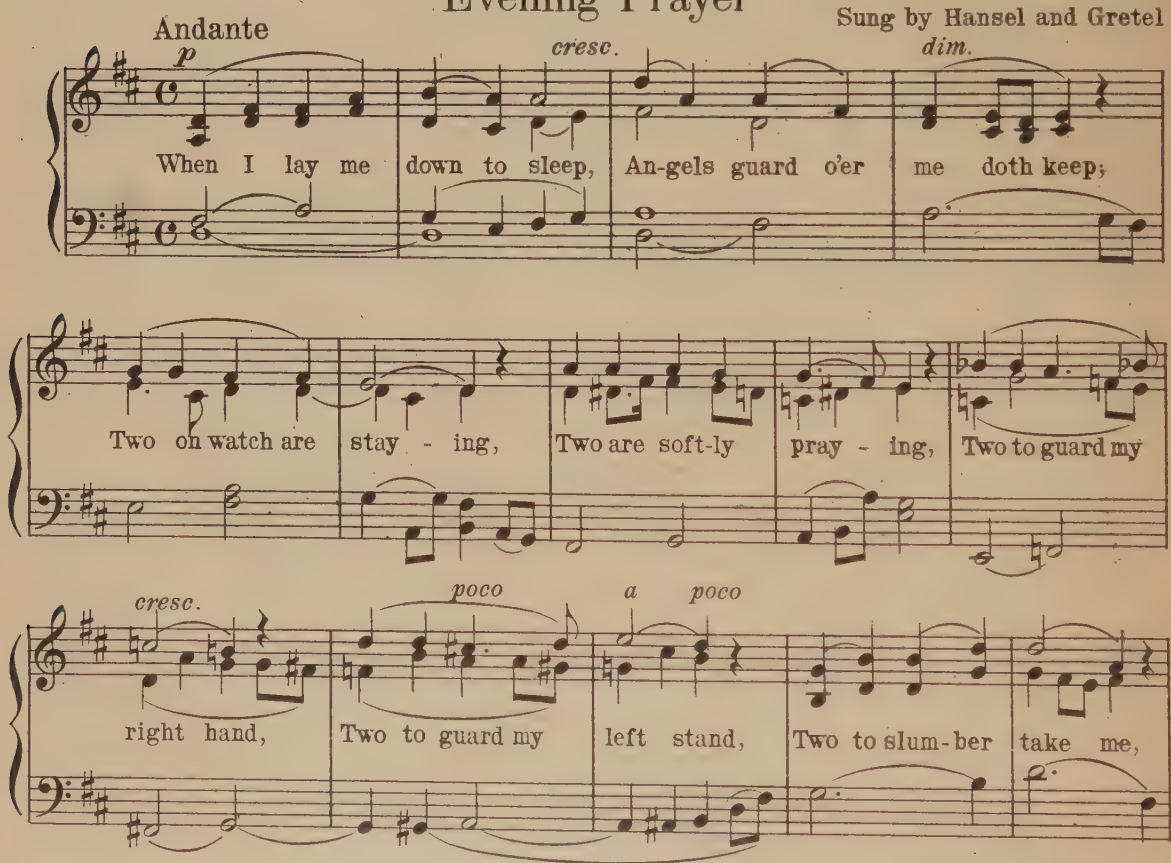

Tranquillo
Sung by the Sandman
The Sand - man kind am I, sh! No wick - ed man am
p
sempre pp
I, sh! Lit - tle ones I love, sh! And guard them all the while, sh!
With my lit - tle sack of sand I sprink-le each tired young-ster's eye's, And
when they close their eyes in sleep, their wea-ry limbs have sweet re - pose. And
poco rit.
when they've gone to dream-land, from the stars, the an - gels come and
p

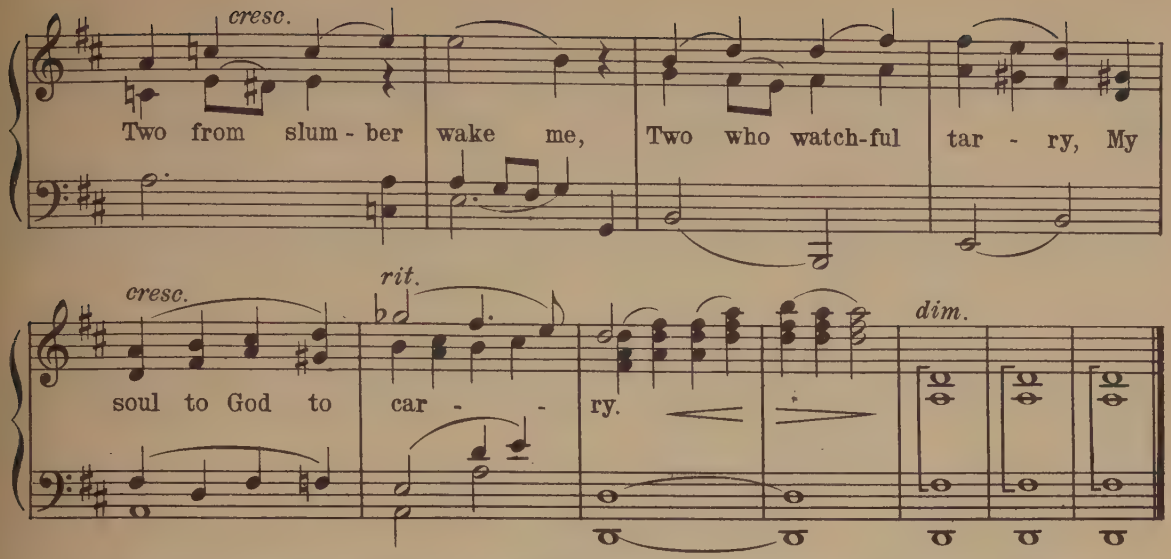


He then disappears and though the children are half asleep, they do not forget to first say their

*Evening Prayer

Sung by Hansel and Gretel





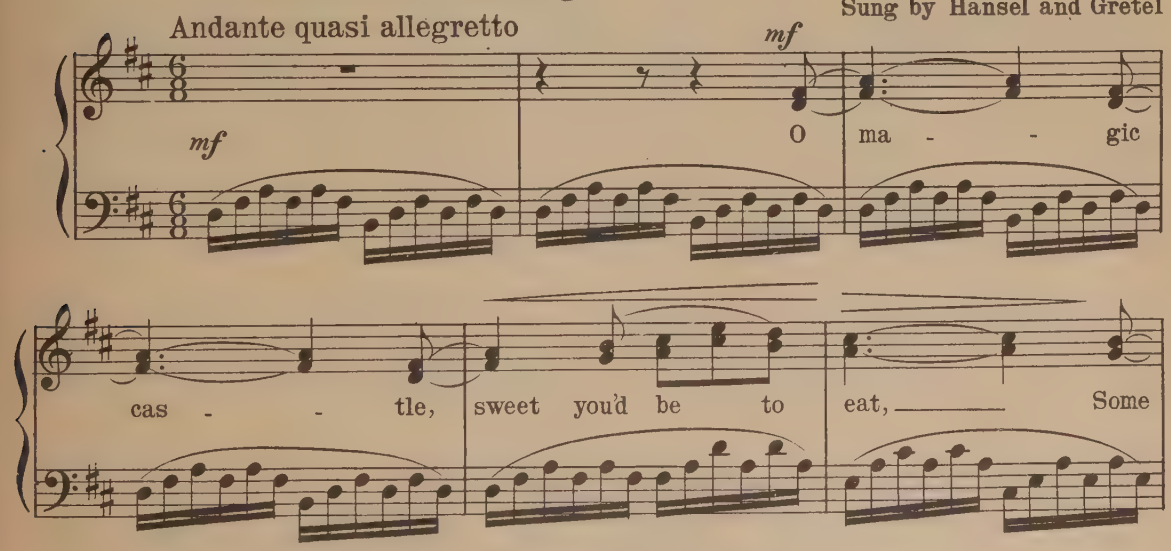
As they sink off into sleep, a bright light breaks through the mist and fourteen beautiful angels descend a staircase which forms itself in the middle of the stage and which apparently leads up into the sky. They place themselves around the children in just such a manner as to carry out the words of this simple "Evening Prayer" which the children have just said. The stage itself is filled with a radiant light and the curtain slowly falls on this charming tableau.

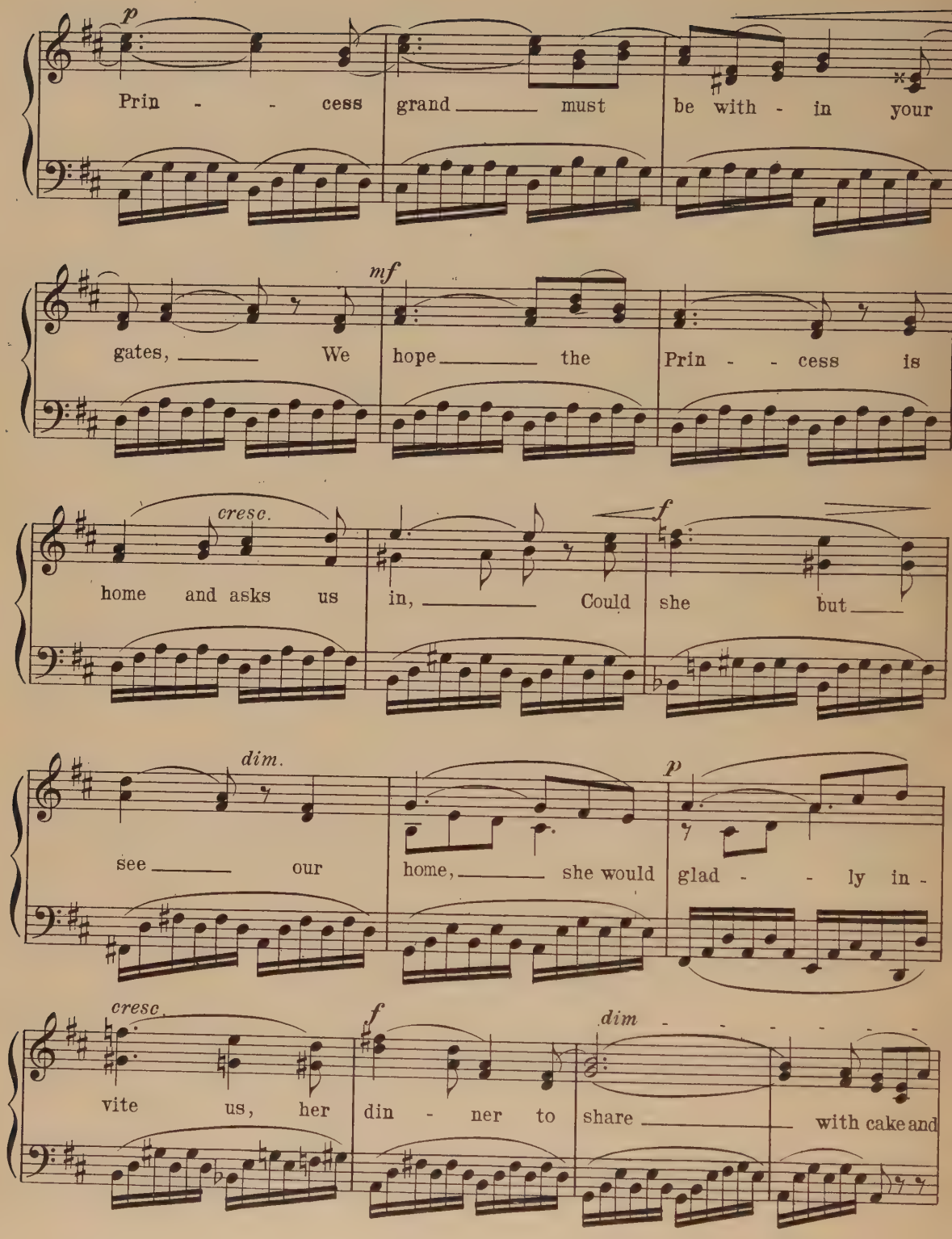
ACT III

This act takes place next morning, after the children have been lost in the woods. The dawn fairly wakes them up with a beautiful song and when they rub their eyes and gaze around, they see the witch's house all shining in the rays of the sun. Delighted with the appearance of the house and not knowing that it is the witch's castle, they join in singing the little song

O Magic Castle

Sung by Hansel and Gretel

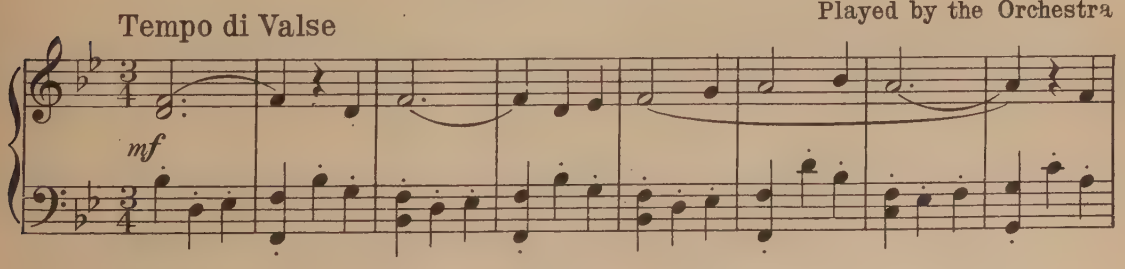


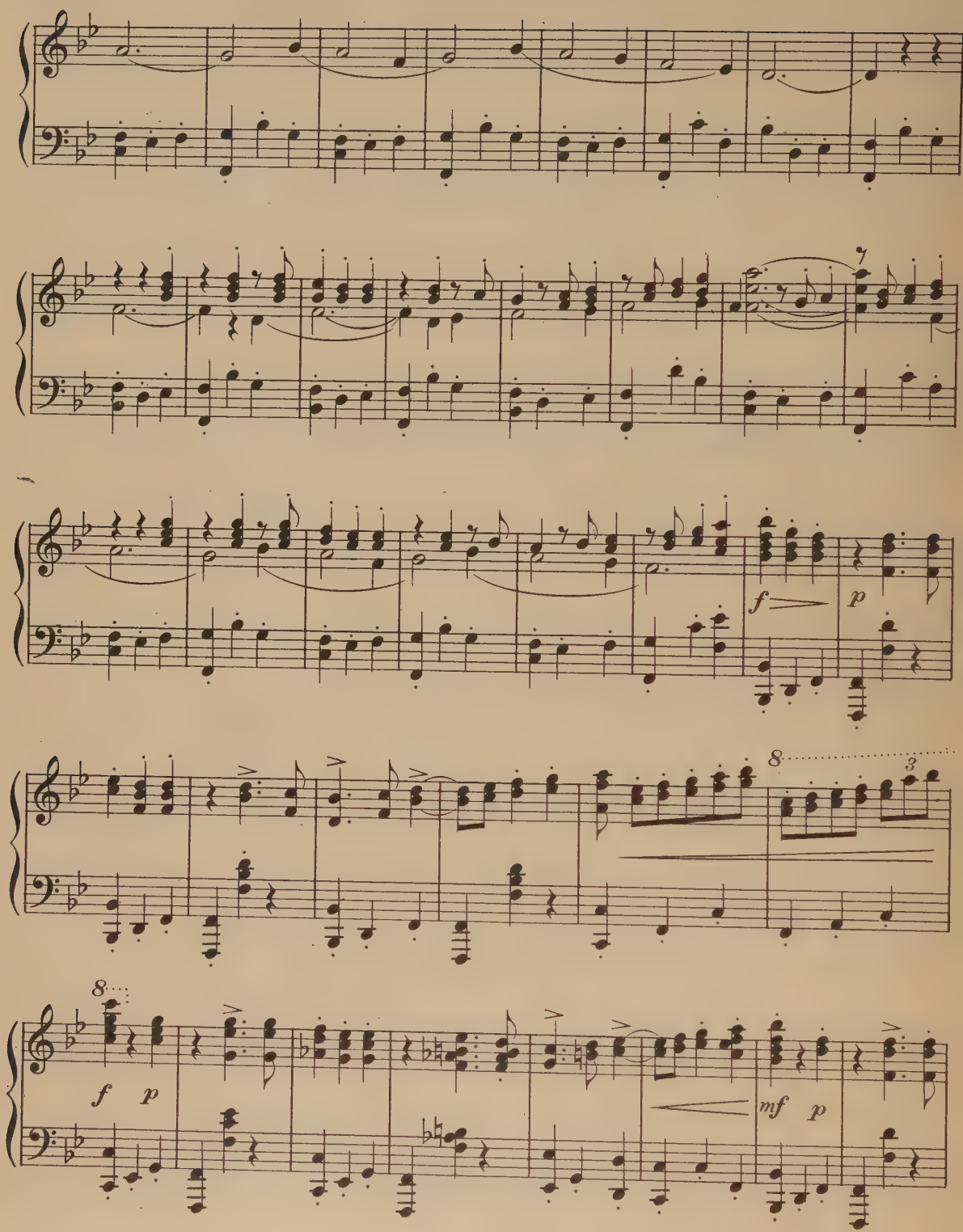

p
Prin - - cess grand must be with - in your
mf
gates, We hope the Prin - - cess is
cresc.
f
home and asks us in, Could she but
dim.
p
see our home, she would glad - - ly in -
cresc.
f
dim
vite us, her din - ner to share with cake and

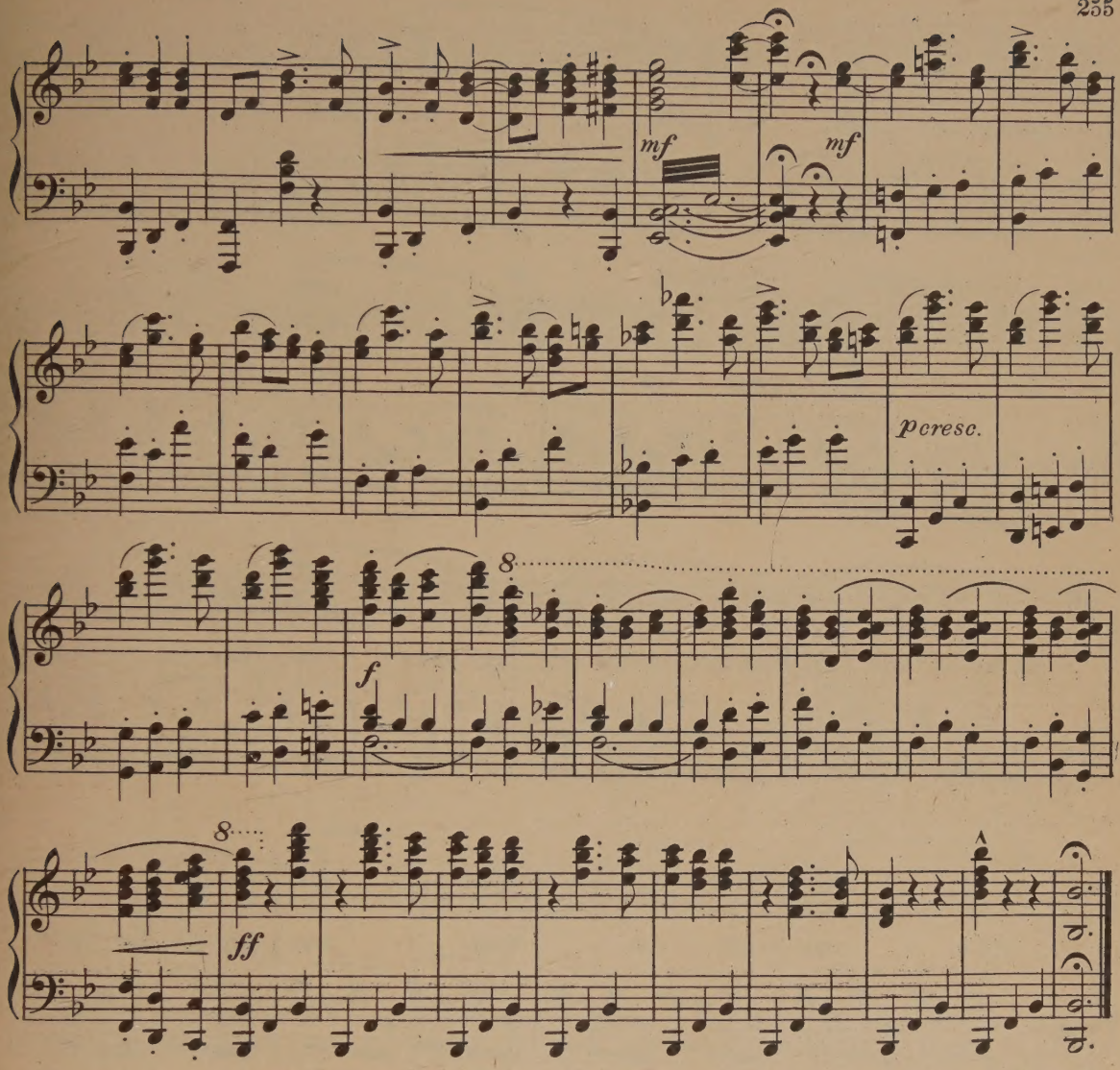
Going up to the castle, which is apparently all made of good things to eat, Hansel breaks off a big piece of cake from the wall, and he and Gretel start to eat it greedily. In the meantime, the old witch has come up behind them and when they endeavor to fly from her, she enchants them so that they cannot move. Then she goes to prepare the oven for baking the children into gingerbread, and with the plan of pushing Gretel into the oven as she looks into it, she invites Gretel to see the fine cake which she is baking. Gretel pretends that she cannot stand on her tip-toes and asks the witch to show her how to look into the oven. All unsuspecting, the witch bends over the oven, whereupon Hansel and Gretel give her a good push which sends her toppling over into it and they quickly close the door. Seizing each other by the hand they dance to the merry

* Waltz Melody

Played by the Orchestra



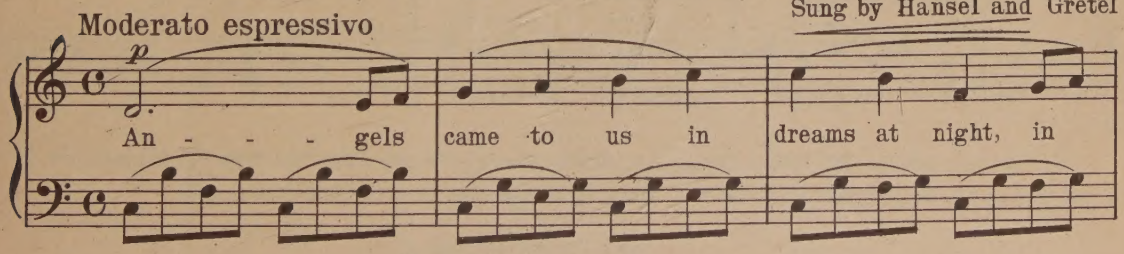

f
p
8
3
8
f
p
mf
p

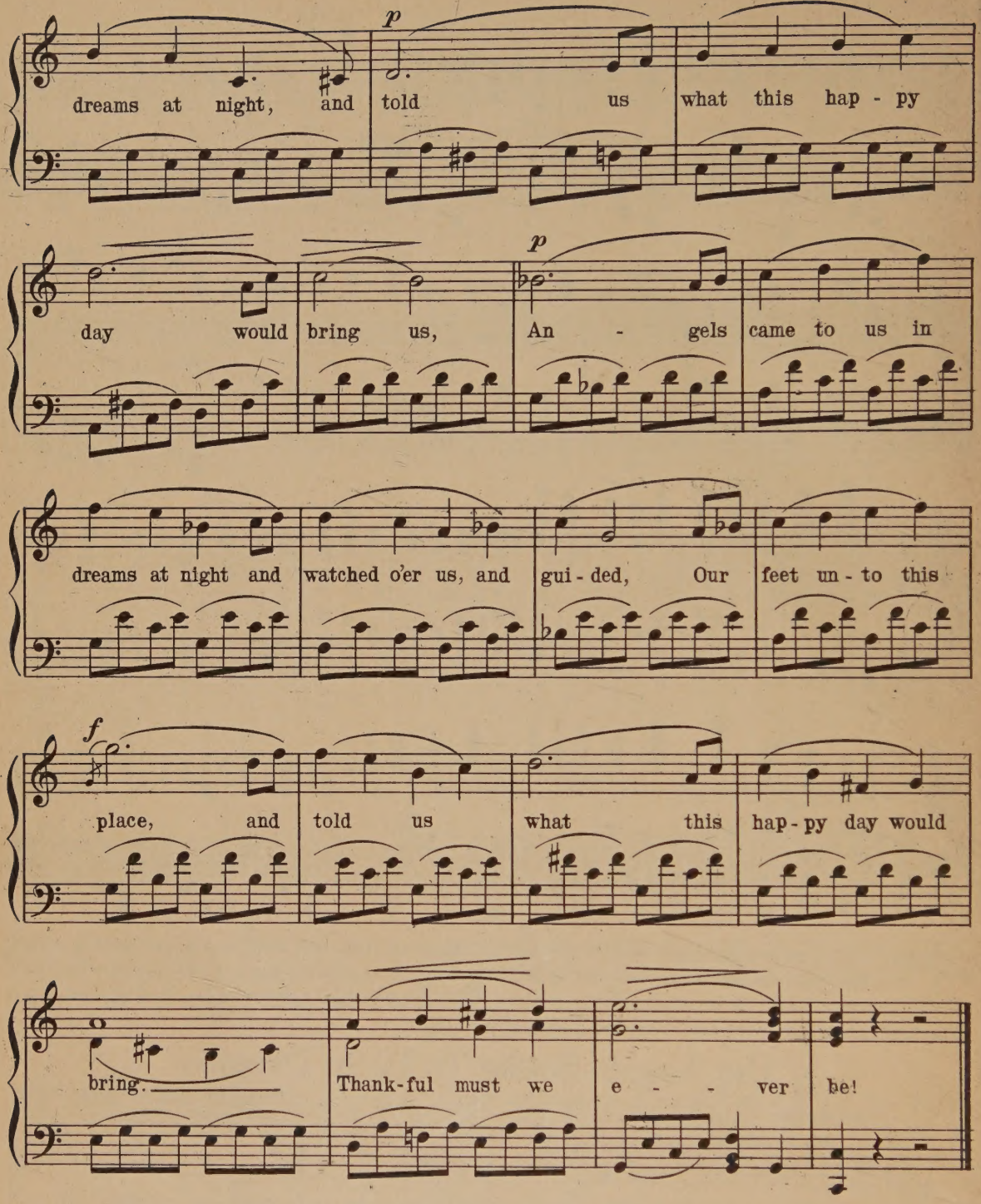


Hansel rushes up into the house and throws down all kinds of fruits and sweetmeats into Gretel's apron. The oven starts to crackle loudly and finally falls into bits, just as all the gingerbread figures which are standing around are transformed into little children. They thank Hansel and Gretel for freeing them from the dominion of the witch and in answer they sing the song

The Angels Spoke To Us In Dreams

Sung by Hansel and Gretel




p
dreams at night, and told us what this hap - py
p
day would bring us, An - gels came to us in
dreams at night and watched o'er us, and gui - ded, Our feet un - to this
f
place, and told us what this hap - py day would
bring. Thank-ful must we e - - ver be!

Just at this moment the father and mother arrive, having searched far and wide for Hansel and Gretel, and this pretty little opera ends amid the universal rejoicing of every one concerned.

END OF THE OPERA

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